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ABSTRACT

As part of the interdisciplinary Turko-Danish Fairytale Project concerning the nature of response to literature, this paper discusses the rationale, principles, and actual translation procedures behind nine fairytales considered for use in the study. Various sections of the report discuss (1) the texts to be chosen, including their authenticity, their origin, and the rationale behind the choices; (2) procedures used to establish the "identity" between Danish and Turkish versions of the texts; (3) procedures used to make translations; (4) texts of the Danish tales; (5) texts of the Turkish tales; and (6) the "common" or "outside" tales that had variants in both Denmark and Turkey. (HTH)

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FAIRYTALE

An Interdisciplinary Turco-Danish Study of the Collective v. the Individual Nature of the Response to Literature

Report No. 7

Title: THE NINE TALES FOR THE SELECTION STUDY
The Texts, Their Authenticity, Translation Procedures, the Texts in English, and the Question of "Identity" between the Danish and the Turkish Texts

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FOREWORD

The present report discusses rationale, principles, and actual translation procedures behind the texts used in the first selection study. The reason why there are extensive comments on the Danish treatment in the actual translations is not only that it was carefully recorded, but also that in the subsequent selection study the actual charting of the responses was made in different ways in Turkey and in Denmark: the Danish report (8) requires a certain familiarity with the texts.

As far as authorship of this report is concerned, the Danish team is in the main responsible for sections I, II, III, IV, VII, and the comments on the translations into Danish. The Turkish team has in the main been responsible for sections V, VI, and the comments on the translations into Turkish.

ACKNOWLEDGEMENTS

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- And finally we thank Ditte Laursen and Vibeke Middleton for having typed our MSS.

The Turkish team wishes to express its gratitude to Professor Pertev Boratav for his kindly interest and his suggestions regarding the common/outside tales; and the Folklore Society for allowing us to use its collections.

TABLE OF CONTENTS

		PAGE
	Foreword	1
	Acknowledgements	1
	TABLE OF CONTENTS	2
0.	INTRODUCTORY COMMENTS	4
I.0	THE TEXTS TO BE CHOSEN	4
I.1	The Authenticity of the Texts	4
I.2	The Levels in the Texts	5
I.3	The Origin of the Tales and the Rationale Behind the Choices	5
II.0	THE "IDENTITY" BETWEEN DANISH AND TURKISH VERSIONS OF THE TEXTS	6
II.1	The Problem of "Identity" in the Stimulus Material	6
II.2	The Ontological Angle	9
II.3	Translation and "Identity"	9
II.4	The Problem about the Editing of the Texts	9
II.5	The Style of the Tales	10
III.0	TRANSLATION	11
III.1	The Procedure in the Translations	11
III.2	The Actual Translations	12
III.2.1	The Danish Procedure in Outline	12
III.2.2	The Turkish Procedure in Outline	12
III.3	Conclusion	14
IV.	THE DANISH TALES	15
IV.1	Introduction on Danish Fairytale Collecting	15
IV.2	The Authenticity of the Material	16
IV.2.1	The Collector Evald Tang Kristensen	16
IV.3	The Selection of Tales for this Stage of the Project	17
IV.4	Background Information and Comments on the Individual Danish Tales	18
IV.4.1	The Girl and the Dog	18
IV.4.2	Per Smed's Whip	18
IV.4.3	The Prince and the Tiger Child	19
IV.5	Assessment of the Character of the Danish Tales	20
IV.6	Linguistic and Semantic Problems	20
IV.6.1	Problems Applying to both Translation into English and Modernisation in Danish	21
IV.6.1.1	Lay-out and Punctuation	21
IV.6.1.2	Semantic Problems	21
IV.6.1.2.1	Vocabulary	21
IV.6.1.2.2	"Inconsistencies"	22
IV.6.1.2.2.1	The Linguistic/Dialectal "Inconsistencies"	22
IV.6.1.2.2.2	Vocabulary/Style	22
IV.6.1.2.2.3	Content "Inconsistencies"	23
IV.6.2	Problems Applying Only to Modernisation in Danish	23
IV.6.2.1	Spelling	23
IV.6.2.2	Substitution of Words	23
IV.6.2.3	Style	23
IV.6.3	Problems Applying Only to the Translation into English	23
IV.7	The Translation of the Tales from English into Turkish	25
IV.8	The Actual Tales	26
	The Girl and the Dog + Textual Notes	26
	Per Smed's Whip + Textual Notes	30
	The Prince and the Tiger Child + Textual Notes	38

Table of Contents (cont.)

V.0	THE TURKISH TALES	43
V.1	Introduction on Turkish Fairytale Collecting	43
V.2	The Authenticity of the Material	44
V.3	The Selection of Tales for this Stage of the Project	44
V.4	Background Information on the Individual Turkish Tales	45
V.4.1	Keloğlan Goes to Wed the Ogress	45
V.4.2	Father of Six Girls	46
V.4.3	The Tiny Cooking Pot	47
V.5	Assessment of the Character of the Turkish Tales	47
V.6	Problems Concerning the Translation from Turkish into English	48
V.7	Translation of the Texts from English into Danish	49
V.7.1	General Comments	49
V.7.2	Father of Six Girls	49
V.7.3	Keloğlan Goes to Wed the Ogress	50
V.7.4	The Tiny Cooking Pot	52
V.7.5	General Comment on the Texts from a Danish Point of View	52
V.8	The Actual Texts	53
V.8.1	Father of Six Girls	53
V.8.2	Keloğlan Goes to Wed the Ogress	59
V.8.3	The Tiny Cooking Pot	66
VI.0	THE "COMMON" OR "OUTSIDE' TALES	68
VI.1	General Comments	68
VI.2	The Procedure for Identifying and Locating the Common or Outside Tales	68
VI.3	Allerleirauh	69
VI.3.1	The Text	69
VI.3.1.1	The Danish Variant: Pulleru	69
VI.3.1.2	The Turkish Variant: Ütelek	70
VI.3.1.2.1	The Contents	70
VI.3.1.3	The Outside Variant: Allerlei-Rauh/Allerleirauh	71
VI.3.2	The Translation into Danish of the 1812 Edition	72
VI.3.2.1	The Actual Text of Allerlei-Rauh from 1812	73
VI.3.3	The Translation into Turkish	77
VI.3.3.1	The Actual Text of Allerleirauh from 1857	79
VI.4	The Ungrateful Snake, the Fox and the Man	85
VI.4.1	The Text	85
VI.4.1.1	The Danish Variant: Gode Gerningers Løn	85
VI.4.1.2	The Turkish Variant: The Traveller and the Viper	86
VI.4.1.3	The Outside Variant	86
VI.4.2	The Translation into Danish	87
VI.4.3	The Translation into Turkish	87
VI.4.4	The Text of the Outside (Greek) Tale + Textual Notes	88
VI.5	Musk and Amber	92
VI.5.1	The Texts	92
VI.5.1.1	The Outside Variant	92
VI.5.1.2	The Danish Variants	92
VI.5.1.3	The Turkish Variants	95
VI.5.2	The Translation into Danish	95
VI.5.3	The Translation into Turkish	96
VI.5.4	The Text of the Outside (Greek) Tale + Textual Notes	97
VII.0	CONCLUDING REMARKS	106
VII.1	"Filters" between "the Authentic Tales" and Printed Versions	106
VII.2	An Assessment of this Part of the Project	
	REFERENCES	108

0. INTRODUCTORY COMMENTS

The selection of the tales and the translation of them were first outlined in the original plan (Report 1,4), and then made the object of a more detailed planning at the first conference in Copenhagen, September 1979 (Report 5, 5-6):

According to this plan we should use the Aarne-Thompson type index (1961) for identifying some tales in both Denmark and Turkey which were unknown in the other country. And, in addition, find some tales known in both countries, but use a variant from a third country (Report 5,6).

These tales were then to be translated into the other language, possibly in "relay" from English, and although no editing was to take place at this stage, we should take notes of all problematic points and inevitable deviations we met with, or had to introduce, in the process of translation (Report 5, 6-7).

At the time when this plan was drawn up, we had no chance of foreseeing all of the practical problems involved.

They must be ascribed to e.g.

- problems inherent in the tools at our disposal for identifying the primary material (e.g. the indexes and the editions available),
- problems inherent in the primary material itself,
- poor communication,
- our ignorance of the other nation's language,
- an imperfect understanding of the degree of precision demanded from a cross-cultural study probing experience based on linguistically bound stimulus material.

The most important outcomes of these weaknesses are - on the practical side - that we had to establish the texts before the making of the questionnaires (which was known by November '79). On the content side it proved impossible to getting tales with the same deep structure and the protagonists of the same sex in the tales (Report 5, 5-6). On the theoretical side it has proved impossible to check on anything vaguely reminiscent of intracultural narrative style (a problem to be touched upon in Report No 10).

It must be stressed, however, that the present report is written on hindsight, when we have finally been able to assess the implications of all decisions at the stage described. Mistakes have been made, but they have, at least, been identified.

I.0 THE TEXTS TO BE CHOSEN

I.1 The Authenticity of the Texts

It was decided to use only tales which had been recorded in their natural environment, preferably by "active bearers" (Report 5,5). This decision was prompted by the assumption that if there was anything truly universal about a tale, one of the ways in which this would tell, was that it had existed in the oral tradition with active bearers and been passed on from one generation to another. Furthermore its existence in the oral tradition would also illustrate that it had had some kind of appeal (at the very least since the narrator had thought it worthwhile recounting it).

But this choice of course also implied that we did not want to use tales which were not part of the oral traditions on the "sender's side", as it were, e.g. the "artificial" ones by Hans Christian Andersen. And on the "receptors' side" we wanted to avoid tales which would be too well-known and meet with "set" or "preconceived" responses, such as Snow white, Red Riding Hood, etc.

By choosing authentic tales we would also avoid heavily edited tales, but at the same time we foresaw that it might be necessary to edit the authentic tales to improve readability in either country.

I.2 The Levels in the Texts

Once we deal with authentic fairytales, and try to do so in a "quasi-objective" fashion, they can be viewed in a number of ways, two of which are actually mentioned before (see Report 5,4).

For the nonce, where we look upon the tales as linguistic messages, it is most useful to regard the texts which we term "tales" as consisting of three overlapping layers:, viz.

- that imposed by the narrator's individuality (e.g. vocabulary, use of symbols, themes etc.)
- that determined by the communal and societal features (e.g. language, totality of symbols, themes that are permissible, communal norms, education, etc.).
- and, possibly, a layer which is "constant" and independent of culture, and which can therefore be termed "cross-cultural".

I.3 The Origin of the Tales and the Rationale behind the Choices

In the main experiment we were to use only three tales (Report 1,6).

In order best to test out the working hypothesis of the project we decided to make up three groups of tales, each comprising three tales (perhaps even selected from a larger number) (Report 5, 5-6):

The first group should consist of Danish fairytales, i.e. tales which had been recorded in Denmark, but which had not - as far as this could be ascertained - been recorded in Turkey. They would thus be tales whose individual and cultural/communal layers would be "Danish", and which we knew had shown their viability in a Danish community.

The second group should consist of Turkish fairytales, viz., tales which had been recorded in Turkey, but which had not - as far as we could ascertain - been recorded in Denmark. These tales would have individual and cultural/communal layers which would be Turkish, and they had, furthermore, shown their viability in a Turkish community.

The third group would consist of fairytales recorded in both countries: Of course it would be impossible to get exact word-to-word equivalents, but it should at least go for as much as the surface and deep structure as possible: thus the tales in this group had shown their viability in both Danish and Turkish communities. But the tales in Denmark and in Turkey would probably be influenced by, or bear the imprint of, e.g. cultural

norms, imagery, etc. In order to minimise or neutralise any specific individual or societal Turkish or Danish bias in these tales, we decided to use variants of these tales which had been recorded in a third,"outside", country.

As far as we could see this would be a sound way of finding tales which would enable us to prove or disprove the hypotheses that there are cross-cultural and constant features in the experience of literature.

The outcome might be very complex:

The Turkish tale might evoke almost identical responses in Denmark and in Turkey as to a number of aspects, and these would then prove pointers as to what is universal in the experience of literature.

The Danish tale might evoke highly different responses to different aspects, and then we must take it that these aspects pointed to different communal/cultural norms, provided of course, the Turkish and/or the Danish responses turned out, in themselves, to be fairly homogeneous.

The "outside" tale might do the same, etc.

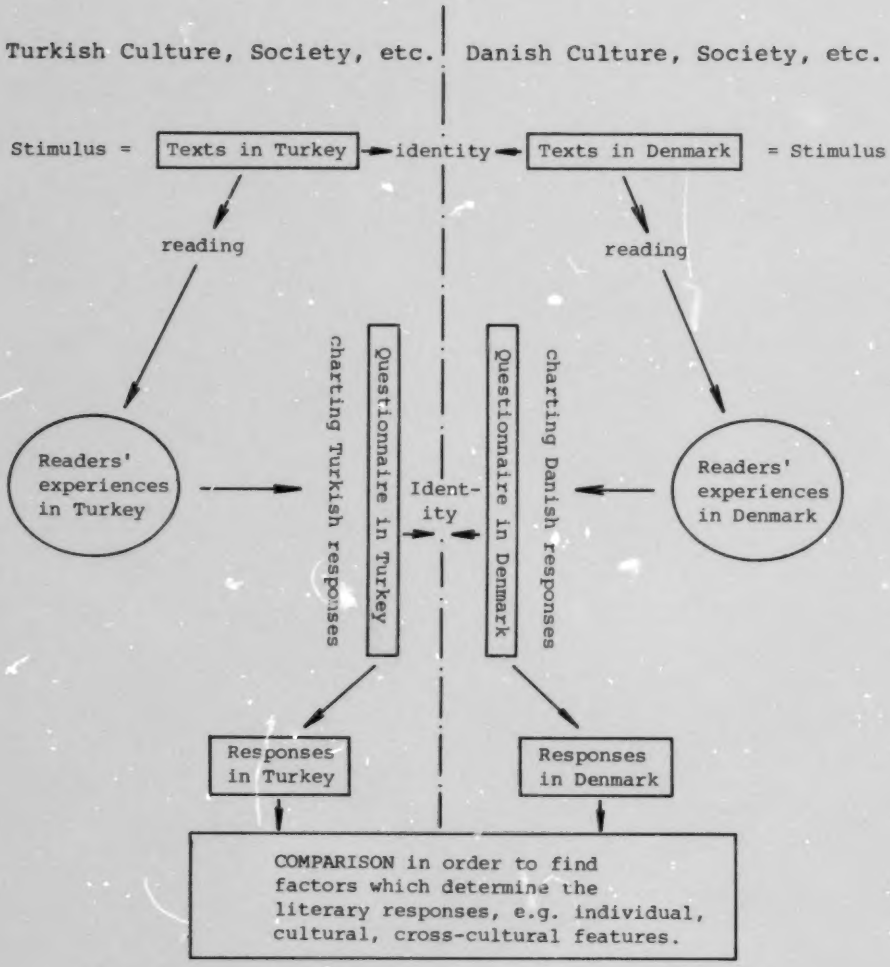
These things, of course, could only be assessed towards the end of the experiment. At this stage, the texts were therefore to be used only to find out which one of the three tales elicited the most facetted response in both Denmark and in Turkey, to set up the tales in order of priority with a view to their usefulness for the study at hand. And at the same time it was of prime importance to eliminate tales which were clearly useless for the study, e.g. because they evoked so unfavourable responses that they might endanger the responses to the following tales. The selection studies were to be conducted independent of one another in Denmark and in Turkey, and if the two lists of priority differed in the two countries we should then have to find out which one of the tales in each group seemed best in view of the theoretical framework alone.

II.0 THE "IDENTITY" BETWEEN DANISH AND TURKISH VERSIONS OF THE TEXTS.

II.1 The Problem of "Identity" in the Stimulus Material

In the present cross-cultural study aspects of the readers' total experiences of certain tales are to be charted by means of questionnaires - which are then, in turn, to be used for analyses where we attempt to find both cultural as well as cross-cultural aspects in the experiences.

In this context, the methodological problems in establishing "identical" stimulus material can be illustrated by the below, simplified model which comprises the totality of the experiment:


Turkish Culture, Society, etc.
Danish Culture, Society, etc.
Stimulus =
Texts in Turkey
identity
Texts in Denmark
= Stimulus
reading
reading
Readers' experiences in Turkey
charting Turkish responses
Questionnaire in Turkey
Ident-ity
Questionnaire in Denmark
charting Danish responses
Readers' experiences in Denmark
Responses in Turkey
Responses in Denmark
COMPARISON in order to find factors which determine the literary responses, e.g. individual, cultural, cross-cultural features.

The very fact that the whole experiment is leading up to a final comparison between readers' responses in two culturally different countries imposes the need that there must be "identity" between

1. the stimulus material presented to Danish and Turkish readers, i.e. the texts; and

2. the stimulus material by means of which we chart aspects of the experience of these texts with Danes and Turks, i.e. the questionnaires (Cp. Report No. 1,5; Report No. 5, pp. 6 and 8).

In so far as we cannot establish this "identity", we cannot be sure that similarities and dissimilarities in the responses found in the final analysis are not the outcome of things/elements in the stimulus material or the questionnaires which distort the readers' answers to the questionnaire.

As it is, translations are used and made all over the world every day to further international communication. It is true that "All cognitive experience and its classification is conveyable into any existing language" (Jacobsen, p. 234, in Brower, R. (ed.) On Translation (New York 1959)).

But in the present study we shall work with complex textual structures which must, at a time, be as identical as possible, and also integrated fully into two different linguistic systems and two different cultural systems.

Literature is not only based on denotation but also on connotation and associative values in words and units of meaning. And it is therefore naive to believe that we can, even at the lowest linguistic level establish "identity": at the linguistic level, it will therefore be necessary to work with a number of procedures to establish the highest degree of identity possible; and when we see it is possible to go no further, then at least keep track of all deviations: This may not be sufficient, for we know that in the readers' experiences the surface features, including individual words and their connotations cumulate with other features and come to make out the "totality of the text" - and it is inevitable that these component parts will differ in Danish and in Turkish.

We can, with more confidence, attempt to establish "identity" at the descriptive level, in so far as we are aware that we speak only in terms of linguistic presentation, "description", i.e. the presentation at the semantic level of actions, social norms, etc. But even so, actions and norms will probably have different implications (connotations, associations etc) in the "same" textual contexts in the two countries - and in so far as this is the case, there is no identity in the readers' responses to the identical descriptions.

And when we turn to the readers' re-creation as it will be charted in the responses, we shall probably, here too, find that there are different norms etc, which tell. But at that level, at least, we want to chart differences in attitudes to and implications in actions and norms presented in the tales at the linguistic level.

The question of "cultural" identity is not unimportant in the present context, i.e. at this stage of the study. But the question of linguistic identity looms larger, because as long as we do not keep that in check, everything is fluid; accordingly it is necessary

to chart all deviations that we can note at the linguistic level and which are inevitable because we work with two different linguistic and cultural systems.

II.2 The Ontological Angle

In choosing authentic fairytales for an international study we meet with a paradox in the tales' ontological status:

We lift one tale, told by one specific narrator, in one specific form, at one specific point in time and space, to a specific audience - with the ensuing (and largely unassessable) possibility of instantaneous feedback and "change" in intention or narrative - out of the context in which it existed in its only true form as a message, into the realm of literature.

Since "sameness" of situation can never be re-created, there is thus - ontologically speaking - no hope of attaining the "identity" of the tale, neither between its original form and the one in which it is recorded, nor between the versions in different languages and cultures.

From an ontological point of view, it is therefore actually impossible to translate the tales.

On the other hand, the very fact that folklorists have considered tales "the same" even though the actual wording fluctuates in consecutive renderings by the same narrators (see Report 3,3), and, in addition, rarely had any scruples about changing them, the problem is, if not non-existent, then at least minimised when we turn to the question of translation:

We are free to follow the folklorists in considering a translation of a tale a new variant of the tale, but essentially the same.

II.3 Translation and "Identity"

The fluid nature of the ontological status of fairytales madethe chances for establishing semantically identical texts exceptionally good in translation: it would be possible to ensure that the texts were well integrated in the target languages (Danish for the Turkish texts, and vice versa), and then, if there were things in the source-language original which could not be rendered adequately in the target language, then to change the source-language original: this situation is, indeed, unique in the annals of translation.

And the very fact that we are dealing with an oral genre makes it permissible, the moment the texts are printed, to introduce changes at various levels without being disloyal to the original narrator/sender, provided they only clarify meaning, but do not fundamentally change the semantic content: the tales will not be mutilated.

II.4 The Problem about the Editing of the Texts

The plans set up had always called for a check of the Danish and the Turkish versions of the tales in word-by-word, and sentence-by-sentence checks to make sure that we had texts which were as identical as possible in the two countries (Report 1, 6; Report 5, 6).

The very fact that we had chosen to use authentic fairytales, recorded by oral narrators, however, introduced some things whose importance had been overlooked in the planning:

In moving the tales from one medium to another, viz., from the oral narrative to the printed page and reading, it would be necessary to make the tales conform with the norms of written language - at least to some extent. Thus, for instance, punctuation and paragraph divisions would have to substitute pauses, changes in intonation etc. in the oral narrative.

At the same time it turned out that there were inconsistencies at various levels in the tales themselves. It was agreed that the overall principle must be that editing and revision were to be kept to a minimum, and were permissible and justifiable only in so far as they were necessary for easier reading; the promotion of comprehension; for doing away with inconsistencies which might jar the readers; and for bringing about identity between the Danish and the Turkish texts. But, then, the texts did contain features which made it obvious that they would have to be edited according to principles which were discussed at an actual conference, e.g. as to the treatment of the tenses.

At the purely linguistic level, this problem was most obvious with the Danish texts: they had been recorded about 100 years ago, and had been rendered faithfully in the manuscript or printed versions. But at the same time, they had not been edited which meant that they contained dialect words and old-fashioned expressions.

The problems at the linguistic level were smaller in the Turkish texts because they had been recorded in modern times and edited by the collector, who had substituted e.g. dialect words and idioms, but whose punctuation was somewhat erratic.

The problem was recognised as one which called for a consultation. And it made it very doubtful whether it would be possible to draw up a tentative questionnaire of the type mentioned in Report 5,6, even after the tales to be used in the main experiment had been identified: at this stage the stimulus material was obviously a far cry from what we were to use in the main study and more "indicative" than had been foreseen.

II.5 The Style of the Tales

The tales conformed with the narrative tradition in either country:

The Danish tales were characterised by being factual, unemotive, straightforward, and a frequent use of understatement.

The Turkish ones by using emphatic expressions, exaggeration, frequent use of direct speech and by the typical Turkish 'tekerleme'.

III.0 TRANSLATION

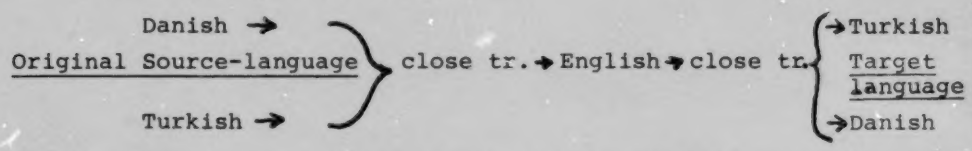
III.1 The Procedure in the Translation

The Danish and the Turkish tales were translated in relay via English into the respective target languages. This procedure was to some extent dictated by financial considerations, because we could only get a costly and unrevised translation of all tales by direct translation done by translators - and two thirds of the material would only be used for the selection study (Report 5,7) whose sole purpose was to identify the one tale in each group best suited for the purposes of the experiment. But it carried, it seemed, the advantage, that by such a translation the team-members involved would become aware of the linguistic problems in the texts in the transmission, against the future discussions on how to establish identical texts and edit them (Report 5,7).

It should be noted that even though relay is frequently used (and especially in situations like to the one confronting us), it has not, to our knowledge, been the object of a systematic investigation.

Provided note was taken of specific problems in each translation, the procedure should, nevertheless, provide us with some texts which had been subjected to the same type of "linguistic treatment" at both ends of the line: the fact that the translations were undertaken by the same persons meant that the source-language texts would be rendered into an English which was circumscribed by the same translator's "parole". A similar process would take place from English into the ultimate target language. But here, of course, the closest translation would have to be no closer than was compatible with the target-language system, i.e. the translated texts must be read as "integrated, linguistically normal" Danish and Turkish texts, respectively. In this last process, there would inevitably be some new deviations which would have to be noted.

The procedure envisioned was thus:



It was obvious that there would be some distortion in the process, no matter how carefully it was carried out. But it was defensible on methodological grounds: the very fluidity of the tales' ontological status made it permissible to work with two acceptedly different versions of the texts in the two languages, as long as the transmission was undertaken by the same persons who thus imposed more or less the same type of distortion in the tales in the same process, viz. the Turkish one, the Danish one, and the one consisting of outside/common tales. These groups were, after all, not to be compared with one another: only the tales in the same group would be read by the same readers (Report 5,7).

III.2 The Actual Translations

The present discussion refers only to overall principles whereas comments on specific features are made in connection with the Danish, the Turkish, and the Common tales.

III.2.1 The Danish Procedure in Outline

The Danish tales were first selected. A draft translation in English was then made with a specific view to present them as closely to the Danish original as possible to give an exact idea of Danish narrative style. These draft translations went with a covering letter explaining and specifying the exact problems encountered (parts of it are included in this report).

The Turkish texts were translated from English as they were received in December '79 - February '80, and the problematic points in connection with the translation into Danish were noted with a subsequent request for clarification. The translation into Danish was as close as was compatible with a good linguistic integration in the target language - and since the immediate source language was English, there were fairly few problematic points.

The outside/common tales were finally identified towards end of April, and were translated into Danish, two of them from English translations of Greek originals, and the last one directly from the German original. Because schools were about to close for the summer recess, there was, in this last case, little time to do more than just document the minor changes that had to be made, and notify the Turkish team about them.

III.2.2 The Turkish Procedure in Outline

The Turkish procedure can be characterized as an editorial translation:

Turkish and English hardly have any features in common, they belong to different language families (English to Indo-European, Turkish to Ural-Altaic) and they abide by different syntactic rules (Turkish is agglutinative and English analytic). According to our plan a draft translation in English of the Turkish tales was to be made with a view to present them as closely as possible to the original Turkish texts. The Turkish tales were first translated into English virtually word for word. Then the following structural and stylistic changes were made to render the English translation comprehensible.

Grammatical revisions:

1. The order of phases within a sentence were altered when necessary; some short sentences were combined in order to avoid excessive repetition of nominative personal prenouns (in Turkish they are usually indicated by a suffix); definite and indefinite articles were inserted when called for; pronouns in the neuter gender were substituted by feminine or masculine ones.

2. Stylistic revisions:

Traditional Turkish folk narrative style admits of just two tenses, the historical past[1] and the simple present.[2] Consequently the verbs in the original text were set into the tenses the English language dictated. Besides, Turkish oral narration is quite dramatic, filled with idiomatic and metaphoric expressions. In the final revision of the draft translation these metaphoric and idiomatic expressions were presented in view of their contextual meaning, not with a view to their denotative meaning.

In translating the Danish tales from English into Turkish the same principles were again applied: the order of phrases were altered; some sentences were broken up; articles were dropped; feminine and masculine pronouns were replaced by neuter ones; some pronouns were substituted by nouns to clarify that which they denoted; the wide spectrum of tenses present in the English text were narrowed down admitting of just the historical past and the simple present. Furthermore care was taken not to present the Danish tales in a style too alien to the Turkish folk narrative style. The 'oratio tecta','erlebte Rede', 'style indirecte libre', (present mainly in Per Smed's Whip) was consistently substituted for reported speech. It was not possible to convey in Turkish the majority of the understatements and the subdued irony of the Danish tales. Hence they were replaced by exclamatory remarks, phrases or sentences designating these modes. The outcome was that the Danish tales got a heavy infusion of emphatic and emotive words.

The outside common tales were again translated from English, and also changed to some degree with substitution of words, elements and phrases.

In the translation of the Turkish texts into English, less was changed: nonetheless, some sentences were added or weakened.

The changes made both in the linguistic transmissions from and into Turkish were in no way documented or noted, and the Danish team was not informed about them.

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1. The historical suffix is -miş -miş
-imiş - imiş.

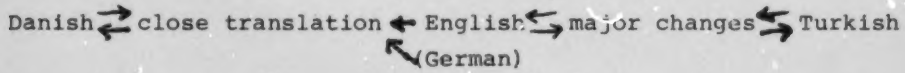
The historical past tense denotes two features of the action it signifies: firstly, that the action has taken place in the past; secondly that it is described by one who himself has not seen it take place. At the more general level it may also be used to imply that the story narrated is fictive. In its latter use the historical suffix is preceded by the verb to be which marks the time of the action.

2. The simple present suffix is -ir/-er

Since this tense denotes an action that takes place at all times it can be used as a surrogate of the simple past tense to indicate that the action described is being reported; or to imply that the story is simply fictive.

III.3 Conclusion

The actual translation thus in no way corresponded to the plan cautiously outlined in our Reports and given in more detail above, but came to look as follows:



The greatest disadvantage was of course that this clearly did away with anything like readers' responses to different narrative styles, and it was obvious that we could not talk about anything like stringent "identity" between the texts. Once it was appreciated what had happened, it was understood that this did away with any possibility of making "tentative questionnnaires" since there were now not only differences at the purely connotative level (see above p. 9), but even at the denotative one, as well.

On the other side, the tales in each group had, as foreseen, been subjected to the same kind of linguistic treatment. The important thing was therefore that as long as comparisons were made only within one of the three groups of tales, these comparisons must still be considered methodologically sound for the specific purpose for which the tales were translated, viz. to set up a list of priorities (Report 5,7), although the texts did become more "indicative" than had been planned.

IV.0 THE DANISH TALES

IV.1 Introduction on Danish Fairytale Collecting

It is a fairly small number of the fairytales printed in Denmark which is truly authentic in the sense that they derive from oral narrative without any interference from editors, recorders and the like.

The first fairytales or fairytale elements recorded in Denmark are found in Saxo's Gesta Danorum (c. 1210), and some of them are clearly of oriental origin whereas others seem to be indigenous (Olrik, A., Kilderne til Sakses Oldhistorie. En litteraturhistorisk Undersøgelse, 2 vols. (Copenhagen 1892-94). And later ballads, recorded as far back as the 16th century, also contain fairytale elements.

Translations of international fairytales dominated in Denmark from the introduction of printing in the 1530ies in the literary tradition, but there has probably been a simultaneous, but largely ignored, oral tradition for tales.

The translation of the Grimm-tales (in 1821) inspired Danes to collect tales from native oral sources, and the first of these native editions, comprising tales from Funen, came out in 1823. The author Hans Christian Andersen from this very island used material which he had heard as a child for his own "artificial tales", the first few of which came out in 1835. At the same time, others, e.g. C. Molbech and Carit Etlar (pseud.), gave out - often fairly free - renderings of tales from the oral tradition.

A more systematic collecting was instigated by Svend Grundtvig (1824-83) who, around 1843/44, called for a recording of Danish ballads, and followed this up in February 1854 with a call for all types of folkloristic material, including fairytales (reprinted in Gamle danske Minder, vol. 1, "Forord"). This call brought in a large amount of folkloristic material, including several hundred fairytales, of which only approximately 100 were published.

Even when Grundtvig's activities petered out around 1860, his method of collecting was used - albeit to a much lesser degree - by K. Berntsen, who - like Grundtvig - had locals (e.g. gentry, schoolmasters, governesses) send in tales, of which some were then published. And a similar activity centered around the "Folkemindesamfundet" which gave out a magazine, Skattegraveren, with tales collected all over the country in the period 1884-89.

The prime mover of "Folkemindesamfundet", Evald Tang Kristensen, was an outstanding collector who tirelessly recorded folkloristic material from 1868 and well into the 20th century. He gave out a large number of volumes containing fairytales, legends, superstitions, etc. - most of them recorded by himself. Apart from his folktales, it is only a small part of his material which is properly catalogued, let alone printed. His collections comprise more than 2,500 tales (Brandt lists 2,606 folktales within all the AaTh types), 3,000 ballads, etc., etc.

Tales recorded by his contemporary, Jens Kamp, were based on catchword notation (which does not necessarily mean that his renderings are not faithful, but this problem is still to be investigated), were from all over the country, but a large number from the small island of Bogø.

Collecting went on - albeit sporadically - yielding several hundred fairytales, and as late as 1924 and 1938 collections of tales from, respectively, North-western Sealand and the island of Bornholm came out. But by 1950, at the very latest, it is obvious that there was no longer a living tradition for oral narrative of fairytales in Denmark.

The folkloristic material in Denmark is housed at "Dansk Folkemindesamling", and there is no complete catalogue of the material stored here. The number of folktales that could be categorised according to the Aarne-Thompson registration has been estimated at someting like 6,000 to 10,000 tales. (Most of the information in this section is from Holbek, 1979.)

IV.2 The Authenticity of the Material

Even when we disregard the artificial fairytales by Hans Andersen, and the fairytales which had been translated, the vast majority of Danish tales are authentic only in so far as they have been taken down from oral narrators in Denmark by Danes.

Virtually all the material has been taken down by recorders who could rely only on notation and on their memories. Many of them have been fairly inept - despite their laudable intentions - and somehow or other improved on the tales. And these improvements are sometimes hard to find: they must have taken place at the linguistic level where the renderings are usually in educated standard Danish, although it is obvious that the original narrators spoke some dialect; but they have probably also taken place in so far as there has been slipups in the recordings proper or some kind of censorship determined by social norms.

The material of Evald Tang Kristensen makes out a notable exception in this context, because his system of notation is remarkably accurate, and because he intimately knew the culture from which he recorded the tales, including dialectal expressions.

IV.2.1 The Collector Evald Tang Kristensen (1843-1929)

After he started collecting folkloristic material, he would collect it on his state-supported travels with this purpose in mind, especially in Western Jutland. It appears from his memoirs (Minder) that he covered the ground very systematically: he would ask people at all walks of life that he met if they knew of any storytellers, balladsingers and the like. Once he had identified such people, he would visit them, taking down everything they would tell him, often spending whole days with them. And if he felt that he had not "exhausted" his informant he would return for additional material.

Thanks to a partial gramophone-recording, and to a collation of a tale taken down by him and Axel Olrik from the same informant on the same occasion (Holbek, 1969), we know that he did not always succeed in getting verbatim recordings. But even the most superficial linguistic analysis of his tales shows that he was loyal to his informants. He succeeded in rendering the cadence of narration, the style, the vocabulary, and even idiosyncratic use of language with his individual informants. What is more: he did not in any way edit the tales he heard, although he did refrain from publishing tales he found vulgar ("platte"); the ones he suspected of deriving from literary sources; and the ones he felt had been introduced or imported from abroad in recent times (see first page of his "Forord", in Æventyr (1897)).

IV.3 The Selection of Tales for this Stage of the Project

The tales recorded by Evald Tang Kristensen answered the requirements of the project in so far as

- they were authentic Danish tales which had belonged to a living, oral tradition.
- they had been recorded faithfully and loyally with the best means at Evald Tang Kristensen's disposal - and his system of notations has been exceptionally good. The only slight reservation is that the tales are not totally verbatim records, a fact which is more than offset by the fact that we are sure there has been no editorial tampering with the elements, the actions, the characters etc. presented in the tales.

Mr Bengt Holbek was studying 25 fairytales from the Evald Tang Kristensen collection. All were recorded from informants who had told Evald Tang Kristensen at least 5 fairytales (DK "trylleeventyr", German "Zaubermärchen", i.e. tales placed within the AaTh types from 300 to 749) in addition to other folktales. This means that they had been recorded from people who were, beyond a doubt, "active bearers" (see Report 5, 5) - which is hardly surprising when we keep in mind the way the informants were singled out by Evald Tang Kristensen (see above p. 16).

Bengt Holbek kindly collated these 25 fairytales with the AaTh type index and Eberhard and Boratav's Typen (1953).

Six of the fairytales listed did not seem to have counterparts in Turkey - at least not opposite numbers which had been recorded by 1953.

These tales were checked for length against the manuscripts af Dansk Folkemindesamling which had been written out by Evald Tang Kristensen's scribe (a schoolteacher) and his daughter.

Summaries were put at our disposal by Bengt Holbek, and were sent to Turkey. Three of them were then rejected because their length exceeded 3,000 words (see Report 5,5).

The rest were translated into English with a specific view to be translated into Turkish (i.e. they were never meant to read as integrated translations in English) and together with

a covering letter (integrated in the text below) on the principles of translation and the linguistic problems encountered, they were sent to Turkey by the middle of November 1979.

Simultaneously the translations and the originals were sent to Danish dialectologists to check whether all dialectal expressions had been properly understood. A few corrections were made and are noted below. Being few, it was taken for granted that they could easily be corrected in the Turkish text at the word-by-word check.

IV.4 Background Information and Comments on the Individual Danish Tales

IV.4.1 Pigen og Hunden = The Girl and the Dog

The tale is not printed but has been taken from an unrevised MS, ETK No. 1350 at Dansk Folkemindesamling. It was classified as AaTh 425C, but in later discussions among Danish folklorists it has been pointed out that it might equally well be categorised as AaTh 425B, 428, 480, or possibly a corruption of 425C).

The narrator of this tale was Ane Doretea Jensdatter (1821-1892). She had been brought up in poverty and had learnt stories and tales while - like her brothers and sisters - she had to help their father, a smith, by working the bellows or hammering until late in the evening. When the children were becoming exhausted, their father would try to keep up spirits by telling them tales.

She was married and lived at Havbjerg, Thise, Salling (c. 15 kilometres north of Skive) when Evald Tang Kristensen visited her for at least two days between 15 and 20 April 1888. He notes that "She was an excellent woman for telling fairytales" (Minder, III, p. 173), and she contributed a total of 13 folktales of which 7 were fairytales proper (background information from Holbek, 1977).

Her language is characterised by a fluent style and the extensive use of filler words. Her vocabulary is very Juti

The tale is about a small girl who enters service where she is to do some impossible jobs, and who is helped out by a transformed human being. It is arguably a symbolic representation of how a child, in entering service, is confronted - not only with a social conflict in so far as others hold sway over her - but also with tasks beyond his/her ability, and then gradually learns how to cope with them. And it also shows how a girl comes to see a person of the opposite sex as his/her future life companion - with clear overtones of coming to terms with - and an elevation in - society.

IV.4.2 Per Smeds Pisk = Per Smed's Whip

The tale is printed in Evald Tang Kristensen, Æventyr fra Jylland, Tredje Samling (1895), pp. 299-304. The MS is ETK 643. The MS and the printed version have been collated, showing up one deviation (see notes to the tale). It was classified as AaTh 571.

The narrator was Mads Thomsen Bæk (born 1835 - dead sometime after 1904). He was brought up mostly by his grandparents and only saw his father once. After having served at a farm he was in the army, and, following some additional years as a farm-hand, he married and settled as a small-holder, "husmand".

He and his wife lived at Brejnholt hede, Tvis (c. 6 kilometres southeast of Holstebro), when Evald Tang Kristensen visited them (ca. 20-22 February 1874). Evald Tang Kristensen notes that "He was a fine narrator to visit, and his wife was almost equally good". He stayed overnight at their place: The first day "It really went on with story-telling, and I was busy writing all day and evening until bedtime ... [And the next morning] we started anew when we had had some breakfast". Mads Bæk told 12 folktales to Tang Kristensen, and 9 of them can be classified as fairytales proper (background information from Holbek, 1977).

Mads Bæks style is very terse. His use of dialectal expressions is somewhat less pronounced than that of Ane Dorotea Jensdatter, but is highly idiosyncratic as to the word order where inversion is used quite frequently and negations are placed in unusual positions. He uses oratio tecta extensively.

The plot is based on a revelation of the social hierarchy governing the universe of the underdog, Per Smed. When the ultimate humiliation, viz., being cuckolded, has been taking place for some time, and Per has had to undertake some seemingly hopeless tasks - ostensibly on pain of life - his supernatural helper (an old woman) steps more actively in, and helps him to punish not only those directly involved in the cuckolding and the attempts on his life (the steward and his wife), but also those in the highest positions in the social hierarchy in which this type of humiliation is possible. The intervention of friendly supernatural powers thus permits him to achieve a balance with the established order and obtain justice.

IV.4.3 Prinsen og Tigerbarnet = The Prince and the Tiger Child

The tale is printed in Evald Tang Kristensen, Æventyr fra Jylland, Fjerde Samling (1897), pp. 31-36. The MS is ETK No. 1436. The collation between the MS and the printed version revealed no differences. The fairytale was classified as AaTh 705.

The narrator was Mette Marie Jensdatter, also called Mette Skrædder (1809-1896/97). Both her parents had told tales and sung ballads - and especially her father, who reached the age of 103 years, attracted both young people and children. The family was very poor - the father was a fisherman and the mother apparently begged: "trak om landet for at faa lidt til os börn" [sic]. Gaining a livelihood as a seampstress/tailor (hence her nickname "Skrædder"), she never married and remained poor all her life.

Evald Tang Kristensen interviewed her at Sundby, Mors, on two occasions, viz. 16-18 July, and then briefly c. 29 July 1889. He notes "Here I found an excellent source in Mette Skrædder. She was one of the best I have ever had" (Minder,

III, 265). She told him a total of 27 folktales, of which 16 are fairytales proper. 11 of these fairytales, among them the present one, were recorded during the first visit (background information mostly from Bengt Holbek, 1977).

Mette Skrædder's vocabulary is at a considerably higher level than that of the other two narrators, and her whole style is closer to standard Danish than theirs. The most reasonable explanation is probably that she has picked up standard Danish from some of the households she worked for (she had a very fine memory as appears from her mentioning to Evald Tang Kristensen that she would remember songs her mother had sung only once).

In the tale, untraditional (illicit?) love with gross overtones of homosexuality leads to the birth of an almost non-human girl who is not accepted by her mother-in-law, the embodiment of the older generation holding a sway over her son. Once the girl has passed through the human stages of being married and giving birth to children, the older generation is putting obstacles in her way, subjecting her to an emotional ordeal and having her rejected as a feeling being i.e. as a mother, and as a wife. Once rejected, she right away becomes a full-fledged human being (she can talk), and re-establishes her rights as a mother and wife by means of wit, having her in-law punished in the process. Justice is established and the generation conflict is solved by having the older one pushed aside. The tale arguably symbolises the process being accepted as a human being by one's life companion, as well as the conflict with her mother-in-law, the former mistress of the household. Especially as the girl has a humble background, there are strong indications of a social conflict.

IV.5 Assessment of the Character of the Danish Tales

The Danish tales were selected among tales that would all go by the term of "trylleæventyr", German "Zaubermärchen".

They contain a number of typical fairytale elements, such as a white which/a supernatural helper (in both Per and Girl), and involve supernatural beings and happenings.

As for imagery, they reflect the society in which they were recorded: thus all the tasks that are found in Per and in Girl would be perfectly understandable to people in stable, agrarian society. We also meet with typical features, like "water-mills" and "villein service/socage/enforced labour" (i.e. Danish "hoveri"),from different levels of society.

Especially as to norms they also reflect heavily on Danish societal ones; in all three women are very much on a par with men: in Girl the protagonist can find her own service; in Per, the protagonist's wife gets away with adultery almost unpunished; and even the female protagonist in Prince is active on her own behalf.

IV.6 Linguistic and Semantic Problems

As mentioned above (p.15), the tales had, generally speaking, been recorded about 100 years ago, and accordingly they contained archaic as well as dialectal words which were incom-

prehensible to modern Danes. Thus, at least to some extent, the problems in translation were identical with those in modernising the tales. For it would be linguistically, ontologically, and methodologically unsound to believe it was possible to imitate Danish dialects and archaisms correctly in Turkish - whatever "correctly" would cover in this context.

IV.6.1 Problems Applying to Both Translation into English and Modernisation in Danish

IV.6.1.1 Layout and Punctuation

1. The manuscripts tended to be run-on, without sections. Since the narrators did not aim at the written language, and this was amply borne out by the manuscripts, new sections were introduced where the "action/plot" changes, and these new divisions were made identical in the English draft translation and the modernised Danish text.

2. Both in the manuscripts and the printed versions of the two tales which had been published, punctuation tended to be fairly uniform and limited to ". , ;". Since punctuation does to some extent substitute the type of clarification which is made orally by means of pauses, intonation etc., a more varied punctuation would both be loyal and faithful towards the original narrators, as well as facilitate understanding considerably. Changes at this level were made sparingly, however, in both the modernised Danish texts and in the draft translation: one point must be to check some reaction to Danish narrative style in Turkish.

IV.6.1.2 Semantic Problems

IV.6.2.1 Vocabulary

1. The tales contained some dialect words which were unfamiliar to modern Danes. These had to be substituted for modern equivalents, both because they would not be comprehensible to most modern Danes and could not be rendered "correctly" in the draft translation and on to Turkish (e.g. "Blø" for ModDk "blod" [blood] (Prince) - "pikke" for ModDk "brolægge" [pave] (Per), etc.)

2. Similarly the tales contained old-fashioned and archaic expressions - often indistinguishable from dialect words - which also had to be substituted for modern equivalents (e.g. "ilde" for ModDk "tænde op" [light a fire] (Girl) - "Bløde" for ModDk "sump/mose" [swamp] (Per) - "være til Hobe" for ModDk "være gift" [to be married] (Prince), etc.).

3. In some cases it was obvious that although the words existed in ModDk their connotations were virtually all lost on modern Danes - and it would, furthermore, be difficult to translate them with the "correct" connotations. This went for e.g. the different types of coins mentioned in Per, which were mostly preserved in the draft translation and mostly changed

into vaguer equivalents in Danish. The fish "Smælt" [Eng. "smelt"] in Prince would hardly be known to most people - and since the point is that it is delicious, it was replaced with Dk "laks" and translated as such, i.e. "salmon".

4. In some very few cases it was necessary to interpret the text. Thus the first boy in Prince only "walked" and this was expanded into "walked around". It also went for some specific phrases nowhere recorded in Ordbog over Det danske Sprog [the Danish equivalent of the OED] or dialect dictionaries. Although they were made to correspond in the modernised Danish version and the draft translation, it was assumed that the Turkish version might be used for a change in the Danish text. These expressions were taken to be part of the individual narrator's "parole".

The differences in vocabulary and style noted above (pp. 18-20) were retained as far as possible in the draft translation.

IV.6.1.1.2 "Inconsistencies"

Another problem concerning the tales both in translation and the Danish versions were in the "inconsistencies", no matter whether they were so only on purely linguistic level - because of dialectal or oldfashioned forms - or at the content level.

IV.6.1.1.2.1 The Linguistic/Dialectal "Inconsistencies"

The most striking one was the dialectal/old-fashioned use of the pronouns where e.g. "hans/hendes" referred to the subject where ModDk has "sin/sit etc." [meaning "his/her/its"]. This could not be rendered adequately in translation and sounded queer in Danish, and modern usage was therefore substituted everywhere.

A funny detail was found in Girl, where - according to Jutish dialectal form - the "porridge" the girl gets down in Hell is referred to in the plural countable form. This was modernised.

IV.6.1.1.2.2 Vocabulary/Style

Some inconsistencies - or at least difficult passages - were so only because of the fairly unvaried vocabulary characteristic of folktales. Thus "Kællingen" [the hag] in Girl, referred both to the dwarf woman and the woman in Hell. And in Prince, the variation between "the mother" and "the queen" was not always quite obvious at first glance. These inconsistencies, being part of the tale tradition, were retained both in the draft translation and in the modernised texts.

The most striking "inconsistency" at the stylistic level was the variation between the past and the present tenses. But it also went for the variations in Prince in connection with the babies between "ham/han" ["him and he"] and "den/det" ["it"], i.e. respectively, reference to humans vs. reference to non-humans. They were retained in the draft translation as well as in the modernised Danish version, although it was pointed out that if it could not be retained in Turkish, this would have to

be changed in the definitive version. Since it seemed to be part of the oral form, however, it was most reasonably to try to preserve all the stylistic "inconsistencies" at this stage.

IV.6.1.1.2.3 Content "Inconsistencies"

Apart from the vague causality (or "inexplicable occurrences") which is part and parcel of folktales, Prince did have one inconsistency: the male protagonist starts out as a prince, and is all of a sudden a king. This inconsistency was retained both in the draft translation and the modernised Danish version.

IV.6.2 Problems Applying Only to Modernisations in Danish

IV.6.2.1 Spelling

Dating back to a period before two major and a number of minor spelling reforms the spelling in the manuscripts was old-fashioned. This went for individual vowels where present-day "å" is always spelt "aa"; it went for words, where all nouns were spelt with capitals; and it went for a number of words, e.g. "strags" which is today spelt "straks". Spelling was modernised.

IV.6.2.2 Substitution of words

The modernisation was, semantically speaking, close to none: although c. 50-100 words were substituted in each story, most of them were relatives and adverbs, and in addition, most of them occurred several times in the course of each fairytale.

IV.6.2.3 Style

No changes were made in the fairytales, except for those cases, especially with auxiliaries and negations, where the word-order was unidiomatic in ModDk. This was most frequently the case in Per (with a total of 16 such changes).

The overall principle in the modernisation of the Danish text was thus in accordance with the general principles laid down: to tamper as little with the tales as possible. After we knew how the tales worked with a Turkish audience, the tale selected would then be modernised for the final study: at this stage in the project, however, the Danish tales would only be compared in between themselves, and accordingly the only prerequisite was to make them comprehensible to modern Danes. At the later stage, the Danish text which had been selected must be turned into modern Danish - and then, of course, it must not stick out linguistically.

IV.6.3 Problems Applying only to the Translation into English

The translation into English was, then, a draft translation made with a specific view of preserving as many typically Danish features as possible, and to make it possible to determine, partly in the process of translation into Turkish and the establishment of "identity", and partly by means of the responses of the readers in Denmark and in Turkey, what fea-

tures could be retained and which ones must be changed. The attempt to preserve these features is the main reason why the following texts cannot be considered "translations into English".

To ensure a better decoding the following specific features were noted on the translation into English:

1. The first problem concerned colloquialisms for which it was difficult to find equivalents in English, e.g. "saadan og saadan" in Prince. On the other hand there were fairly few, and it was assumed that solutions could be found at the sentence-to-sentence check. They were rendered in English by close translation or by the best equivalents available.

2. The word order was, to some extent, retained the way it was in the Danish originals, even when these sounded a bit unfamiliar, because it seemed a more faithful rendering of the oral cadence in the tales. It was assumed that it would then be possible to see what extent this feature could be passed over into Turkish.

3. Spoken Danish is characterised by the West Germanic feature of filler words which - in themselves - carry little meaning, but which are indicative of an attitude. They were noted in the draft translation so that it would be possible to see if there were any equivalents in Turkey - and it was noted specifically that they must not be translated literally into Turkish.

The most common ones are:

a. "jo", implying something to be expected or which we already know. In the translation this is usually rendered as "naturally, of course, as you/we know/see, it follows, understandably enough".

b. "saa", implying or introducing, the plot/action which follows. This is rendered uniformly as "then".

c. "da", implying time causality, etc. This is rendered as "at that time, therefore, accordingly" and similar expressions.
"nu", meaning 'now' or 'it follows from what we have heard'. This was uniformly rendered as "now".

IV.7 The Translation of the Danish Tales from English into Turkish

The overall procedure employed (cf. pp. 12-13 above) means that a detailed discussion is not relevant.

Per Smed's Whip was the tale subjected to the heaviest editing, followed by The Girl and the Dog, and then The Prince and the Tiger Child. A few points can be mentioned, though:

In Per Smed's Pisk the coins mentioned were translated as follows: "dalers" as 'liras' or 'altın' [i.e. gold], and "marks" as 'akçe' [i.e. a coin issued and used at Ottoman times]. "Paertegoejj" was translated by another nonsense-word 'zamazingo'.

The "flour-porridge" in Girl (p. 3, l. 1) [1] was translated as 'flour-pastry', and the "old queen" in Tiger was sometimes translated as 'ana kraliçe' [viz. the queen mother].

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1) The reference is to the page numbering of the individual stories, not to the pages of the present report.

ON THE FOLLOWING PAGES ARE THE TEXTS OF THE THREE DANISH TALES AS DRAFT TRANSLATIONS MADE SPECIFICALLY WITH A VIEW TO BE TRANSLATED INTO TURKISH AND NOT MEANT TO BE READ IN ENGLISH.

The Girl and the Dog

There was a little girl. Her father and mother had died, so naturally she realised she would be unable to manage. She therefore wants to go and see if she can enter service; and she goes out into the wide world.

She enters a wood, and there is a woman, cutting some twigs and some wood and suchlike. Then she says to her: "Where're you going, little girl?" Well, she was on her way to get into service. "Then you can enter my service, and then you can go home with me, when we agree on your wages. You'll have to do three things, and once you have done them, you get your wages." Of course that sounded like a nice job, the girl felt, and now she went home with her.

However, she was a dwarfwoman, and this the girl did not know.

Then she comes with a pail and tells her to go and milk the five goats which were standing out there. The girl also picks up the pail and goes over there. Then they stand there, flying, and hopping, and jumping, and she cannot get anywhere near them. There is nothing she can do, and she starts to cry, you see, and doesn't know what to do. Then a little dog comes to her and says: "What are you weeping for, little girl?" "Woe on me," she says, "I must milk these five goats and they are jumping and rising,[1] and I cannot get nowhere with them." - "Well, if you will kiss me I will milk them for you," says the dog. She was certainly willing to do that, and so she kissed him. Now the dog milked the goats and then she went to the woman with the pail. When she sees it, she says: "The one who taught you that did not smite you on the mouth! But now you are to carry out the second task."

And then she gives her a sieve: "Now you go out and carry water to fill the kettle with a sieve." Naturally it was impossible to do it; and she stands outside and weeps aloud[2] again. Then the little dog once more comes up to her and it says: "So what do you weep about this time, my little girl?" - "Oh, woe on me," she says, "here I am in dire trouble. I must carry water to fill the kettle, and I must bring it in in this sieve; but, as you know, that is impossible." - "Well, if you'll kiss

me," it says, "then I shall bring the water in for you." Yes, she was definitely willing, and then she kisses the dog. He then fills the kettle up with water, and now two tasks have been accomplished. When the woman sees that, she says: "The one who taught you that did not smite you on the mouth!"

But then, of course, there was the third task, and that was that she directs her down into Hell to get a cake. But naturally she did not know where Hell was, and so she walked weeping along the way. Then the dog comes to her once more: "What's now wrong with you, little girl?" Well, she had to go to Hell and get a cake, but she didn't know where it was. "Well, if you get there you are sure to get killed," he says, "but if you'll kiss me, I shall, nevertheless, direct you through all the evil things you'll pass." Sure, she was willing to do that, and she kisses him.

Then he shows her up to a green path and says: "Now you can follow it. Then you'll come to a hatch[3] you must get under. But here's a couple of hinges[3] to put on it. Then it will not fall shut, for else it will fall down and kill you. Then you'll come to a hen and its chickens, and here are some grains you can give them, or else they'll fly at you and tear out your eyes. Once you have passed them, then you get to a cat with some kittens, and here's some milk to give them, for else they'll fly at you and tear out your stomach. Then you enter Hell and there's a girl lighting a fire with her arms in a oven. Here, then, is a sheaf of rushes[4] you can give her for lighting the fire. Then, finally, you come to the hag who is to give you the cake. She'll make you some flour-porridge, but you must take care not to eat any of it. Put it in your pocket!"

Now things happen exactly the way the dog has said: She comes to the hatch and puts it on the hinges, she comes to a hen with its chickens and gives them the grain; and to a cat with kittens and gives them the milk, and eventually to the woman who lights up fire in the oven. Then she got the sheaf of rushes. And then the girl comes to the old hag in there in Hell and asks her for a cake. Well, then the hag jumps off

and makes her some flour-porridge, and comes back and puts it[5a] in front of her, and then she goes away again. Shortly afterwards she returns, and by then, as you know, the girl has put it in her pocket. Now as the hag sees that the porridge is gone, she asks: "Flour-porridge, where are you?" - "In the girl's leather bag," it says. So the girl had to take it out again, and the hag tells her to eat it. Out she goes anew[5b] and then the girl puts it at her bosom. Then the hag returns: "Flour-porridge, where are you?" "In the girl's bosom," it says. Then it was most curious that she did not die of it, now it was inside her. So she gets the cake, and then she sets off for home.

She passes the woman who is lighting up the oven, and then she comes to the cat. But the hag was behind her and said to the woman: "Throw her into the oven!" - "No," she says, "that I will not, for she was a nice girl: she gave me a sheaf of rushes for lighting up the oven." So she cries to the cat that it should fly at her and scratch open her stomach. "No," it says "that I will not do, for she was a nice girl, she gave me all the milk both I and my kittens could lick up." So the girl passes it and comes up to the hen. The hag cries to it and the chickens that they should pick out the girl's eyes. "No," they say, "she was a nice girl: she gave us all the grain which we could pick." She then goes up to the h[3] tch. Then the hag rushes up to it and tells it to fall down and kill her. "No," it says "that I will not do, for she was a nice girl; she gave me a couple of hinges[3] for me to hang on, and you would not give me any."

Then the girl gets home to the other hag with the cake, and now, as you know, she had completed her task and finished service.

Accordingly she gets her wages and she goes along a green path which was in the wood. Then the little dog joins her again: "Now I've done you so many favours," it says. "Will you be so kind as to do me one?" Yes, as truly as she could. "Now, when I put my head on the stump, then take the axe and cut off my head and put it quickly at my arse." "No that's

a shame," she says, "that I cannot do." "Well, provided you do now as I say, then it is allright."

So she really did it, and she put its head at its arse, and then it becomes the most handsome prince she could
5. possibly imagine: You see, he had been enchanted, but had now once again become a human being. Then the two of them got married, and that's the end of the story.

TEXTUAL NOTES

1) Dialectal correction: for "jumping and rising" read "hopping and jumping".

2) Dialectal correction: for "weeps aloud" read "weeps".

3) the original Danish has: "saa kommer du til en Høl, den skal du under, men her har du et Par Hængsler, du kan hænge den i, saa falder den ikke ned ...". To this Evald Tang Kristensen has the note at the end of the MS: "'En Høl' must be a hatch which is used for covering an opening. She was to enter by an opening." This comment was questioned by dialectologists who, however, could come up with no satisfactory explanation. Once it was realised that the narrator's father had been a "Hølesmed", we found that H.F. Feilberg's dialect dictionary had registered the pronunciation of "Høle" with stress on the first syllable in the very district where the tale had been recorded for the word meaning a "a scythe for cutting hay". It is a fine proof of Evald Tang Kristensen's accuracy that he preserved a word even he felt did not make sense. But at all events the whole passage should then be translated "then you come to a scythe which you must go under, but here you have a couple of hooks for hanging it on, so that it does not fall down ...". The scythe's anger with the hag in Hell is also understandable: when it is not kept off the ground, it gets rusty.

4) it is the type of rushes used for thatching roofs.

5) the implication of the expression is, from a dialectal point of view, not only "go away", but "to go out into the kitchen".
5a should thus read "and then she goes out into the kitchen again", and
5b should read: "She goes out into the kitchen again/anew".

30, Report 7

Per Smed's Whip

There was an old man called Per Smed. He was a widower. And then he remarried and thus he then got himself a very pretty young wife.

He lived close by a big manorhouse, and at the estate there was a steward who had come to desire to have to do with Per Smed's wife - and she did not mind that at all, either. So they talk it over, the steward and the wife, how to have Per Smed dispatched hence [orig.: "rob him of life"]. And then he says that if she is not going to betray him, then he would soon get it fixed after all. Well, he must certainly not kill him, she says, for she thought that would really be a pity. No, he wouldn't, either, for he would definitely have him dispatched in a decent way.

"Now, when he's got home, you are to tell him that the squire has ordered him to have the manorhouse paved with small stones before twenty-four hours have passed; if not, then he is to lose his life; and if he succeeds, then he'll get three hundred dalers [i.e. coins] for it!" Yes, this she was willing enough to do; and when Per Smed came home, it follows that his wife tells him what the steward had ordered her to. "No," he says, "never did I pave, and never did I learn to pave," so he would rather run away, and naturally he is given some money and he then wants to run away. Of course his wife was happy about that, for she thought that if he ran away they wouldn't have to bother about having him killed.

After he starts running, then he passes through a wood and

here he meets an old woman who asks him where he was going. Well, he was running away, for he was to pave the squire's manorhouse before twenty-four hours had passed, and if he did not succeed he was to forfeit his life, and naturally he was loth to lose it. Then she says, no there was no danger of his losing it, for if he would give her three marks [coins], then he could just go to the manorhouse early the next morning, and then the manor was sure to be paved.

Well, small wonder, of course, that he was willing to do that, and it follows that he turns round and walks back home. In the morning when Per Smed came to the manorhouse, then the ground was shining as if it had been paved with coins [orig. "Specier": i.e. coins of varying denominations]. And he goes knock the door to have his three hundred dalers !

Then the steward thought:"I daresay it was a nasty surprise he could do it!" And he starts being afraid that Per Smed has something to do with the troll; well, then he would certainly give him some task he could not do, he thought: There was such a swamp and such a morass around the manorhouse, so he orders the wife to tell him that he has been ordered to plant it, so that there would be a whole forest, before twenty-four hours had passed, or else he'd lose his life; but if he succeeded, then he'd get six hundred dalers! Well then: when Per Smed came home to his wife, that is what she tells him. "No, I cannot do that," he says, " I've never tried to plant in my life, and I cannot plant!" - "Well, then of course you are to lose your life," she says. No, then he'd run away, and once more he comes running through the wood.

There he meets the same old woman, and of course she asks him where he is going this time. Well, he would run away, for now he had to plant the morass which was around the manorhouse with trees before early tomorrow morning; and if not, he was to lose his life; but it was obviously quite impossible for him, he couldn't do it! "Well," she says,"you may now go home, when you give me three marks. And early tomorrow morning you can then go to the manorhouse. But take care that you do not lose your way, for there will be a very dense frosty mist, and there will be many trees to pass all the way from your house up to the manorhouse."

So then Per Smed goes back home to his wife; she was not exactly pleased with him, but, nevertheless she did not show it in any way. He was anxiously waiting to see whether the trees would be there or not. And in the morning he was up and around early, for if they had not come, he would, naturally, run away again, not to forfeit his life. But when he came out, his house was closely walled in with trees, and the whole area up to the manorhouse and all the way around it, where the swamp had been, was thickly planted with trees. So he starts off for the manorhouse; very cautious, indeed, he had to be, not to lose his way with the thick mist. And he knocks at the steward's to get him out of bed to come and look over the job.

Then the steward no longer believed it was possible to rid him of life in a fine way; but he goes on speculating, you see. And then one day he goes up to the wife and says they should try one more plan: this time,when her husband came home, she was to make him believe that he had been ordered to make a paertegoejj,[1]

and one which would amuse people when they saw it, to boot! Well, then his wife also tells him that he had to make a paertegoejj within twenty-four hours; and if he did not make it, he should lose his life; but he would get nine hundred dalers, if he made it! No, he couldn't make one, he had never seen a paertegoejj in his life, nor had he ever heard about one. So he would run away, for naturally he was loth to lose his life!

Now he was sorely afraid that he might not meet the old woman this time, for he sure wanted to talk with her about this paertegoejj, too. But then he was lucky enough to meet her when he passed through the wood. Then she questions him in her usual way, of course, and he tells her what was the matter.

Well, now he might stay with her a short while, she said: all of it was due to the steward who wanted to have to do with his wife; and that was why both of them strove hard to have him killed or make him run away. "Now I want three marks from you," she says, "and then I'll give you a whip. As long as this whip is whole, then everything you say will hold true, but as soon as you break it asunder, then nothing you say will hold true any longer. Now when you get home the steward is in bed with your wife, and then she wants you to come closer[2)] to the bed, but that you must not. You may sit down at the end of the table and smoke your pipe. By and by your wife is then sure to want to relieve herself, and at some time she will get hold of the chamber-pot; then, when she wants to put it down, you are to to grab the whip and give her a light flick, saying at the same time: "Take hold!" Then she cannot let go of the pot. And whatever tries to grab it, you must say "Take hold!" all the time, until your paertegoejj is

fixed." Then Per Smed gives her the three marks and leaves for home with his whip.

He enters and sits down at the end of the table and lights his pipe. Then his wife says from the bed: "Is it you, dear [orig. "little": term of endearment] Per, who's come?" Yes, it was. Wouldn't he like to get to bed with with her and get a bit warm; wasn't he cold ? No, he would not, and, as she could see, he is smoking.

Finally she has to relieve herself and was to have the pot - which was, as you know, what he was waiting for. But when she was about to put it down again, Per says "Take hold!" Then she couldn't let go of it, and there she lay, thrashing and banging the pot. Then when she realised that she couldn't get rid of it, she began to yell for the maid. She was in a room close by, and she had doffed all her clothes, so she is completely naked and comes ajumping in her birthday suit. Then as she sees it is only the woman banging around the pot, the the maid gets angry, that's what she does, and she gives the woman a box on the head, and she grabs the pot and would have pulled it from her. "Take hold!" is what Per says . Then both of them were pulling and dragging it from the one side to the other. Now, as you know, the steward was in the bed, and then he thought they were some strange weaklings who could not get rid of the pot: he jumps out of bed and grabs the pot and would have pulled it from them to smash it. "Take hold!" says Per Smed, and then he stood there with the others.

Now Per Smed went up to them with his whip and gave them a

sound beating, but of course it was the steward who got the worst one . Then he drove the three of them outdoors and off he goes with them to a big field where some farmhands had been harvesting hay[3] for some days. There the girl grabs a handful of grass and thrust it quickly between her legs: she felt she was very naked. "Take hold!" says Per Smed.

Then he drove another bit of way,[4] and he passes through another field with some old cows and only little grass; then one of them noticed the big bunch of grass on the girl and it goes to have it. "Take hold!" says Per. Ther. it, too, had to follow suit.

Shortly afterwards they passed through another big field, with some bulls; then one of them jumped up on the cow,: it probably thought it was in heat. "Take hold!" says Per, and then he drove the whole thing up to the manor courtyard. Then, when they came up there, the hands naturally see this long, dragged-out caboodle, and they laughed horrendously at the lot.

This was heard by the squire, and he wondered where the steward was, since nobody had set the hands to work. So it follows that he jumps out of bed to check it. Then he sees that the steward was in the courtyard, pulling at this thing, and he hurriedly puts on some underwear and gallops off. You bet he was angry, and he gives the steward a whacking box on the head: Why was he pulling and tearing away at a thing like that ? Why didn't he go and set the serfs[5] to work ? Well, he couldn't get rid of it, he says. Then the man jumps at it and grabs the steward and wants to pull him loose. "Take hold!" says Per Smed, and there was the man!

Then it seemed curious to his wife that her husband

should stay away that long when he'd run out in his underwear, and he did not return. Then she went out to look for him, and then notices him: he was over there, p[illegible]lling away at the steward. Then she jumps up to him, for he must definitely follow her inside, since it was obvious that he was freezing. "Take hold!" says Per Smed.

Just then the man notices Per Smed: "How-do-you-do, my brave Per Smed," he says, "is it you who has put together this thing?" Yes it was: it was a paertegoejj.[6] If he could take it apart for him as nicely as he had assembled it for him ? Yes, provided he got eighteenhundred dalers, and the man would then either shoot the steward or have him sent abroad. Yes, he would do both things.

Then Per Smed broke his whip asunder, and then it could come apart: all of them did their best to run to their own places as quickly as possible. Per Smed and his wife and the maid ran homeward; the steward went to set the hands to work; and the man went inside with his wife. And when he had put on his clothes, he went out to tell the steward that he must go whereever he wanted - he didn't want him any longer! So from then on Per Smed had his wife in peace, and they got on exceedingly well.

TEXTUAL NOTES

1) "Pærtegøjj" is a nonsense-word in Danish and is not within the pale of the normal phonetic system. The point is of course that Per even does not know what he is supposed to do (as opposed to the other two times).

2) Dialectal correction: for "closer to bed" read "get to bed". This correction makes the sinister implication much more obvious: the wife and the steward are in an "alkoveseng", i.e. a curtained, cupboard-like bed which, according to farmhouse building customs, is in the dining-room. Therefore Per cannot see the steward, and the wife now asks Per to bed to have him killed.

3) The original has only "slaa", i.e. "cut". This is a dialectal expression meaning "cutting grass", not "harvesting hay". The eventual outcome is the same.

4) "bit of way" - or, possibly - the dialectal sense " a little while".

textual notes, continued

5) the original has "Hoveriarbejdere", which means that they do not necessarily have to be serfs, but may be farmers doing enforced labour at the estate for a fixed number of days a year. ("villeinage, socage, or villein service")

6) The sentence "it was a pærtegøjj" was inserted in the printed version, and not in the manuscript. It was kept in the translation because it is crucial for an understanding of the next sentence: the squire does, to some extent, by using the terms "for him" twice, accept some of the responsibility for Per's humiliation: the steward has only been able to threaten Per on his life because he vicariously assumes the squire's position as the one in charge of the management of the farm.

Draft translation, for translation into Turkish in relay from English, Prince, p. 1.

THE PRINCE AND THE TIGER CHILD

There was a woman and a man. They were married for several years, but had no children; either blamed the other and was embarassed about it; she said he couldn't make one and he said she couldn't get one.

Then she complained to a wise woman /i.e. a quack/ about it. She advises her to take to bed, and "then you must make your husband come to me; and tell him that I have promised you something to help /i.e. something efficacious/, and that he must collect it."

Well, the man comes home, and then, as you know, she's ill. Then she asks him if he would mind going to the wise woman, for she had promised to send her something which might help. He wouldn't mind at all, and he left. When he comes to this wise woman, she gives him a pot /a jar/; but he must not see what was in it, and this he should give her. But then he did, nevertheless, look into it while he was walking home, and then it turned out that there were three small salmon[1] in it. Then it seemed to him that two were enough for his wife, so he could eat the third one - and this he does, naturally. He comes home to his wife with the two salmon, and she eats them. The next year she gets with child, and so does her husband; but understandably enough he's very embarassed about it.

When the birth was due, then he ran into the woods, for of course nobody must know he was in the family way. In other words he then got the child in the wood. And when it was over, he then he ran away, so that it lay just like that. Immediately after a snake[2] came by, and it took the child; but then came a tiger, and it tore the snake to death. The tiger had recently had cubs, but they had passed away /orig. "something had taken them" (viz. illness, weakness, some person, some animal)/, and then it took the child, and it came to the tiger's dug. When it felt that the child could suck the dug, then it ran away with it to its lair and laid it there on some moss. Now it went on giving suck to the child - it was a little girl - and she grew up.

But then the tiger grew older and eventually died of old age. Now she was alone down there in the lair and didn't learn to talk or anything else, and she knew neither human beings nor animals, and was afraid of everything. Nonetheless she made a cover

to put on and put the lair in order with branches and leaves.

One day the prince was riding through the wood, he came to a spot, and then his horse pawed right on top of it. "I wonder what it is ?" he thinks, and gets off and looks. Then he finds the hatch she had for getting out when she wanted food, and he opens it and goes on looking. In the end he finds the girl down there: she had no clothes on, only leaves.

Then he desires her, for she was so ineffably pretty, and he brings her home and is determined to have her. Now his father had died, but his mother was alive, and she gets highly offended that he'll have somebody who cannot talk: after all it was only a beast he had dug out of the ground, she said. But he paid no heed to what she said, and had clothes provided for her, and they were married nonetheless.

Some time later she got with child. But then, at the same time, the neighbouring king sent for him: he must definitely come and help him, for the enemies had invaded the country. Then he goes over there;and in the meantime the queen gives birth to a boy. His mother takes it at once and passes it on to one of the maids, telling her to go and drown it. And then she smears the sick wife's mouth with blood and says she was a beast who had eaten her own child. But the maid didn't drown the boy; she put it in a coffer which was daubed watertight, and then she put it out into a creek, for she did not have the heart to kill him hereelf. Then the coffer floated down to a watermill and there they picked it up, and , as we know, they found a pretty child. Then the people at the mill wanted to bring it up, for they were convinced it was a girl who had exposed it to get rid of it in this fashion.

When the king came home, his mother told him so and so, and, accordingly, she wanted him to have his wife killed: she had eaten her own child and was therefore a wretched, dumb human being. But, of course, the king would not yield to her, nor did he want the queen to be punished in any way.

Then she gets with child again, and once more the king goes to war: the neighbouring king had sent for him, entreating him to come and help him. While he is gone, the queen gives birth to the second child, and it,too, is exposed, for it follows that the mother acts in exactly the same way. The second coffer floats down to another watermill; so there they also got a child.

Now when the king comes home, his mother tells him in her way [i.e. her version of] what had happened: of course the queen was not even as sensible [i.e. intelligent,etc] as a dumb animal, and she was a wretched beast towards her child, and whatever else she could hit on saying; and once again she demands that she be killed. The queen was, as we know, a poor thing, and couldn't defend herself since she couldn't talk, but nevertheless she was pardoned, for the king was very fond of her.

Then she gets with child for the third time; and once again the neighbouring king sends for the king; would he please come and help him, for now the enemies were afoot again. While he was away, the queen gave birth to the child, and right on the dot, his mother came and picked it up and took it to the maid, so that she could go and drown it. But she didn't have the heart to do that: she put the child in a watertight box and set it afloat on the creek. Then the old queen went in to the young one and smeared her mouth with some blood and then told other people that she had eaten it. The box with the child floated along on the creek down to a third watermill, and there the people found it and took the child as their own: it was probably some girl who had got into trouble who had put it afloat [or: 'exposed it'].

Now when the king came home, his mother, understandably enough, told him loudly about how the queen had now eaten her third child, as well. He wouldn't listen to it, but he couldn't be and he wasn't let off. Then the old mother wanted her to be burnt, but the king wouldn't have it, and then he decides that she shall be driven away in style and taken to the end of the world. She is put in a carriage and gets a coachman and a servant in addition, and something to eat in the carriage; and the coach was drawn by six horses, as befitted a queen.

Then they drive off, but as soon as she gets outside the gate, she gets the gift of the gab, and she can talk. Then she tells the coachman to go to a watermill which she then described 3)

to him: it was the one her eldest son had gone to; and there they were also to stay the night. The coachman was, however, surprised when he heard that she could talk now, for he had always been told that she was mute. He also drives over there, and they are well received as they came with a coach-and-six. Then she goes in and was placed at the table.

Now at that time it was customary to pass riddles and questions at table when they were eating.[4] So she had to do it, too, and to be first, since she was now a stranger. Then she says: "A fish is my father, a man is my mother, a snake bore [carried] me, a tiger brought me up, a horse got me my husband, and I've had three children in wedlock, all three born alive, nevertheless dead all three, and yet all three are still living." You see, there was the question, and if they could not answer it they must give her a coach drawn by six horses, like her own, and in addition the little boy who was walking[5] around: she could well use him as a servant. No, they could not solve that riddle, and then they lost coach and horses and coachman; and naturally she got the boy with her as well.

The next day she went to the other watermill and told the coachman that they were to stay the night there. When they were at table, she gave them the same riddle, and if they couldn't solve it, then she wanted to get three coaches-and-six, like the one she was driving in, and coachmen and servants. No, they couldn't solve the riddle, and so they had to hand over the vehicles, and, furthermore, she wanted the little boy who was running around in the room.

The third day she drove to the third watermill and stayed the night there; and she also asked them the riddle and got nine coaches-and-six and coachmen and servants, and the little boy who was walking around in the room as well.

Well, then she drove off and wanted to tour the realm to see things. Finally she then came driving home to the castle, but they didn't recognise her. When she drove into the castle with four coaches, for she herself was sitting in the first one and her sons in one each, then she was well received and placed at table. There she then posed her riddle and added some more explanation than at the other places. Then the riddle sounded as follows:

Draft translation, for translation into Turkish in relay from English, Prince, p. 5.

"A fish is my father, a man is my mother, a snake bore[carried] me, and a tiger brought me up, a horse got me my husband, and I've had three children in wedlock, all three born alive, nevertheless all three dead, but yet all three are still living. The maids were beyond doubt the kindest ones to them, for they put them in coffers, and then the got to the mills to be brought up. And then I got the gift of the gab when I got outside the gate, and now I have strived first to retrieve my sons. Here they are, all three of them."

The king could solve that riddle, and the mother-in-law who had made him believe that the queen had eaten her own children and who had smeared her mouth with blood, she was punished. Then the king and the queen were reunited, and since then they've been happy.

TEXTUAL NOTES

1) The original has "Smælt", i.e. English "smelt" (see above p.22)

2) The original has "Lind" , i.e. "lindorm" - a mythical, huge snake in Danish/Nordic folklore/mythology which would prey on cattle and human beings, and make houses fall apart.

3) Dialectal correction: for "which she then described to him" , read: "which she then described to him in this fashion [i.e. so and so]".

4) Dialectal correction: for "when they were eating", read: "when they had finished reading".

5) The original has only "the little boy who was walking" (see above p. 22).

V.0 THE TURKISH TALES

V.1 Introduction on Turkish Fairytale Collecting

The earliest study on Turkish fairy tales was conducted by Mevlâna Celâleddin in the thirteenth century. In fact Mevlâna had not only done a study of the tales but his Mesnevî contained a large number of animal tales, anecdotes and legends which he had either heard narrated or read in books (Boratav, Az Gittik Uz Gittik (Bilgi Yayınevi 1969), p. 399). The first authentic fairy tale collection, however was published in an undated book with the title Billur Köşk. This book comprised fourteen fairy tales collected from among the people. Its recorder was unknown and according to Pertev Boratav and Tahir Alangu (the last editor of this collection), Georg Jacob, a nineteenth century orientalist , claims to have seen an undated edition of this book as early as 1899. Alangu, Billur Köşk Masalları (Remzi Kitabevi 1961); Boratav, Az Gittik Uz Gittik, p. 424).

A more scholarly and systematic collecting of tales commenced in Turkey only towards the end of the nineteenth century. The pioneers in this field were European folklorists. The first prominent collector and commentator was Ignacz Kunos, a Hungarian. He published ninety-eight tales in two volumes Oszman-törük nepköltesi gyüztemeni I-II (Budapest 1887-1889). At about this time a Russian folklorist, Radloff, also published a collection of Turkish folk literature. Radloff's study was geared towards an exposition and analysis of various Turkish dialects. His collection published in 1889 at Petersburg contained twenty-five fairy tales and one hundred and thirty-six tales of Hodja Nasreddin. Kunos and Radloff were later followed by a group of German orientalists, viz. Friedrich Giese, Georg Jacob and Théodor Menzel. During the second half of the nineteenth century tales recorded from among the various ethnic groups living in Anatolia also began to be published. The first to publish such a collection was Jean Nicolaidès. R.M. Dawkins' collection of tales told by the Anatolian Greeks came out in 1916. The tales of the Turkish Armenians collected by Minas Tchéraz was the next to follow. They were printed in Orient Inédit. Georges Dumézil concentrated on gathering tales from among the other ethnic groups living in Turkey.

Turkish folklorists joined in this endeavour only at the beginning of the twentieth century. The first collection published by a Turk was Türk Masalları printed in 1912/13. The collector of this volume did not give his full name. His signatures were cited as K.D. Then years later, in 1922, in his book Altın Işık, Ziya Gökalp discussed at some length the role fairy tales played in the comprehension and evaluation of a nation's folk culture, and printed nine tales he himself had collected in the vicinity of Diyarbakır, a city in South Eastern Anatolia. It is estimated that since 1930 over four thousand

tales have been recorded by Turkish collectors from all over Turkey. Some of these tales have been published in magazines and journals like Halk Bilgisi Haberleri and Türk Folklor Araştırmaları, some have been published in Naki Tezel's book, İstanbul Masalları; Boratav's Zaman Zaman İçinde (1958) Az Gittik Uz Gittik (1969); W.S. Walker and A.E. Uysal's Tales Alive in Turkey (Cambridge, Mass; 1966) and in some PhD theses. But the majority of the Turkish tales recorded yet remain to be printed.

The unpublished material is kept in private collections since Turkey does not have a folklore archive. A full bibliography of the Turkish fairy tales collected until 1950 is issued in the Turkish Folk Catalogue (Eberhard, Boratav, Typen der türkischen Volksmärchen, Wiesbaden 1953).

V.2 The Authenticity of the Material

The tales published by Pertev Boratav were recorded by him, by his wife, an amateur folklorist, and by his students and assistents at the Univeristy of Ankara. He has kindly informed us that he took down the tales in the Ottoman script which served him as a kind of shorthand but forced him to eliminate most of the phonetic peculiarities of his narrator's dialect. Besides, in his wish to render the tales comprehensible to the Turkish population at large he substituted for local dialectical expressions standard ones; he improved on the narrator's syntax, and eliminated from the original text some unduly repetitious words like "said" or "says". These changes and his reasons for it are also explained in the introductions to his book Zaman Zaman İçinde, p. 23.

The Turkish tales published by Boratav and used in this study are authentic only so far as they have been taken down from oral narrators in Turkey either by himself or by those he has trained. They have been alloyed by the alterations he made on them in the process of standardization but they still display markedly independent styles.

V.3 The Selection of Tales for this Stage of the Project

Since the Turkish team did not have an access to any private archives, and since Boratav was the only collector who made a note of the various recordings of a tale and cited its international catalogue number as he prepared it for publication, the team resolved to use his published tale collections. Out of a total of seventy tales published in Boratav's two story books, Zaman Zaman İçinde and Az Gittik Uz Gittik, six tales were selected on the following basis.

a. As far as could be ascertained immediately from Indexes, they did not have any counterparts in Denmark.

b. They were widely known in Turkey (and must hence have appealed to more than just one segment of the population and to people living in different geographical areas).

c. Their length did not exceed 3000 words (Cf. Report no. 5,5).

Summaries of six tales were sent to Denmark in early October. One of these tales was rejected because it was an anecdote rather than a fairytale (Hızır); and another one partly because its morals were extremely muddled and would strike Danish readers as such (the problem was that in the tale (Deli-Gücük) initial sexual abstinence is later rewarded by helping the protagonist to get another girl by means of a supernatural helper), and partly because the latter half of this tale would immediately remind Danish readers of Hans Andersen's The Tinder Box [Fyrtøjet].

Of the remaining four, two were selected as particularly promising, viz. Father of Six Girls because it was unusual, and Keloğlan Goes to Wed the Ogress because it was definitely alien to Danes.

The choice of the last one of the two remaining was left to the Turkish team which had access to the full texts. They were both concerned with wishful thinking. Since Crack Whip [Tık Sapan] had less local colour than The Tiny Cooking Pot [Tencerecik] the Turkish team considered the latter as more fit for the study.

V.4 Background Information on the Individual Turkish Tales

V.4.1 Keloğlan Goes to Wed the Ogress

The tale is printed in Az Gittik Uz Gittik pp. 62-68. It is classified by Boratav as Aa Th 327, 327C; and TTV 161. Boratav notes that twenty-nine variants of this tale have been collected from fourteen different cities and villages of Turkey.

The narrator of the version printed in the book is Sıdıka Boratav (1886-1970), the collector's mother. Pertev Boratav recorded it in 1939, but Mrs. Boratav is said to have heard the story from a woman in Gemlik, at the turn of the century. Sıdıka Boratav was born in 1886 in Bilan, a village of İskenderun. She came from a middle-class Ottoman family. Her father was a judge, her mother was an illiterate housewife. During her childhood due to her father's change of assignments, they often had to move from one city to another. It was at these assigned posts that she met sundry storytellers and imbibed their tales.

Like most fairytale narrators in Turkey Sıdıka Boratav was an amateur storyteller. She learned this art from her mother who was also a versatile storyteller. Her family was a large one. She had seven siblings and her mother used to tell tales during the long winter nights. At the age of seventeen she was married to a sub-provincial governor and started travelling with her husband. Wherever they went she is said to have been received warmly by the villagers, invited to their homes, weddings and other special ceremonies. There she was exposed to more tales, registered them in her memory, and frequently narrated them to her own eight children. Boratav notes his mother's uncommon memory and competence in story telling. It was sufficient for

her to hear a story told once or twice before she included it in her wide repertoire. Sıdıka Boratav contributed twelve stories to Az Gittik Uz Gittik. Her style displays a shrewd ear for music. Most of her nouns, adjectives, and adverbs are onomatopoetic Her phrases are pervaded by alliteration. She does not, however, favor long "tekerlemes".[5]

"Keloğlan", her first tale in the collection, is centered on the question of sex, masculinity, power and prestige. It can be interpreted as a symbolic representation of coming into manhood and its recognition by one's peers.

V.4.2 Father of Six Girls

The tale is printed in Az Gittik Uz Gittik pp. 194-204. It is registered as Aa Th 884 and TTV 374. In his collection Boratav names twelve cities and villages in Turkey where fifteen variants of the tale have been recorded. Since the publication of Boratav's book, at least one more variant has been recorded. The collector of the version published in Az Gittik Uz Gittik is Kemal Çığ, a student of Pertev Boratav. Mr. Çığ had taken down this tale in 1939 from a fifty-year old lady with the name Emine. She was then living at Gönen, a town in North West of Turkey.

The informant of this version seems to be fond of using "tekerlemes": The tale begins with a long "tekerleme". This "tekerleme" consists of eighty-one words. In spite of Boratav's efforts to standardize his narrators' language, it is clear that she speaks in a highly local dialect. Ever so often dialectical utterances and phrases like "vakit", "gayrı", "dertli ederlermiş" pop up. Her overall style can be characterized as concise and neat. Descriptions of places are rare, concentration is on the action. It is apparent that she is ignorant of Ottoman aristocratic life style, and state and judicial institutions. In the tale Beyoğlu's palace is pictured as no different than a village house; people seem to be free to walk in and out of

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5. "Tekerleme" is a special Turkish kind of formula of varying length in verse or prose common in oral literature. It is based on sound effect, "a rolling of words". It appears frequently in Turkish fairy tales, where it occurs at the beginning, at the end and/or in the middle of a tale.

When a "tekerleme"begins a tale its function is to prepare the reader's (audience's) mind to a narrative which does not convey literal truth. The world of this narrative is to be one of fairies and fantasy. The content of a "tekerleme" does not refer to or describe place, time and proportion, indeed, it deliberately upsets them. Anything can happen there, and the listener or reader must accept the import of what is given to him, enjoying the melody of the sounds as he would in a lullaby. The music flows out from the allitarations and the rhyming words and phases constituting the "tekerleme". When a "tekerleme" is placed in the middle of a tale it usually indicates the passing of time and once again reminds the audience of the fantastic nature of what is being narrated. On the other hand a narrator may also employ a "tekerleme" to reveal an existential truth (Zaman Zaman İçinde, pp. 32-34).

prison; they can decide to go and consult the judge whenever they choose.

The plot is based on the segregation of women. As the father of six girls is consistently humiliated by a father of six boys his youngest daughter feels obliged to interfere and put to shame the father of six boys by her superior wit, daring and self-control. Happiness and reward are then bestowed on both the father and the daughter. The marriage of the girl to a wealthy young man concludes the story. At the social level the tale brings up and discusses one of the major dilemmas of the Turkish society; at a more universal level it can be interpreted as another story of the underdog.

V.4.3 The Tiny Cooking Pot

The tale is printed in Az Gittik Uz Gittik, pp. 255-257. It is classified as Aa Th 591 and TTV 173. Three variants of the story have been collected in two major cities in Turkey.

At the time of selection, it was, unfortunately overlooked that Aa Th lists one variant of the tale in Denmark, and that the tale has thus counterparts in Denmark. Brandt registers no less than 12 variants in Evald Tang Kristensen's collection alone, and at least three variants have been printed, viz. one by Grundtvig, in Minder vol. III, pp. 79-81; and by Evald Tang Kristensen in Æventyr (1881), pp. 202-206, and in Æventyr (1897 (fourth collection)), pp. 298-300.

In the Danish variants, a poor man/family acquire a pot. This pot can "pimp/bimp/bimb", or the like (it is a nonsense word). Of its own accord it "pimps" to some wealthier person, and gets its poor owner first food, then riches. The Danish pot usually returns to the wealthier person's house (the king, the rich man, the priest) in the end and punishes him by pimping him to hell. The Danish variants thus bring out strongly the pot as a symbol of food, and add a strident note of social oppression righted by a largely gratuitous punishment of the rich.

Boratav has recorded the Turkish version of the tale published in his collection again from his mother, Sıdıka Boratav, in 1962.

In this Turkish tale a young and poverty-stricken girl fancies a tiny cooking pot and purchases that instead of food. Her mother in infuriated by her irresponsible behaviour and punishes her. The pot however, supplies them with all they need. In the end not only does the girl become wealthy but she even marries the Sultan's son. The action takes place in a local setting, and nowhere in the tale can we note a sense of irony or social criticism.

V.5 Assessment of the Character of the Turkish Tales

Each one of the Turkish tales expands on a different feature of the fairy tale genre. Keloğlan brings to light the symbolic aspect of this type of stories. The "ogress" can symbolize the authority of the mother which must be totally abandoned before "adulthood" is attained. Keloğlan's symbolic marriage with her

may point to the Oedipus complex possibly experienced by some young men. The tale at large may be taken as the exposition of an initiation theme.

Father displays an important social prejudice. It can be identified as a realistic fairy tale or "novella". The fantastic elements whenever noted are undermined and causal explanations of events are frequently given in some detail. Furthermore the local color in the tale is manifest. The norms, the customary ways of behaviour, and the overall attitude exposed and discussed in it are predominantly Turkish.

The Tiny Cooking Pot is a tale of fantasy. Although Turkish customs are pictured in it they are only incidental to the development of the plot. The center of attention is the magical pot. It takes the place of 'deus ex machina' in fulfilling the poor girl's wishes.

V.6 Problems Concerning the Translation from Turkish into English

In translating the Turkish tales, special care was taken to render into English as many typically Turkish features as possible. Admittedly a great deal of the colour and the music inherent in the colloquial, metaphoric sayings, idiomatic expressions and "tekerlemes" had to be rendered by phrases which sought to convey their connotative meanings. In the process some passages were rendered by description translation and a number of details were left out. However, an attempt was made to reproduce in English the essential features of Turkish narrative style, most successfully so in the case of Keloğlan.

The following general principles were followed in the translation of the Turkish tales into English.

1. Those "tekerlemes" which had a meaning or a near counterpart in English were closely translated with a specific view of reserving their rhythm and rhyme. Those which lacked meaning were discarded, as in the case of the long "tekerleme" at the beginning of Father. On the other hand the place where such a "tekerleme" did occur in the original text was marked in the translation.

2. The word order was shifted to make the typically agglutinative syntax of Turkish comprehensible in the English language.

3. Turkish oral narrative style is characterized by the use of words which in themselves are devoid of meaning but which emphasize an attitude and add colour to the tale. They were rendered into English by means of their English equivalents e.g. "A!" was given as "Lo!" or as "Oh!" depending on its English use. "Eyvah!" was conveyed as "Alas!". "Böylece", implying consequence, was translated as "thus", "in this way", or "consequently".

Turkish oral style also admits of incomplete sentences which were transferred into English as such e.g. "Eve dönmüş kız, yi yecek ekmek yok ... kızın elinde bir tencere.":"She went back

home ... nothing to eat ... a pot in her hand." (Pot, p. 1, l. 8).

4. A few short sentences were combined in order to avoid excessive use of nominative pronouns, e.g. "Baba, demiş kız. Hiç merek etme." was translated as "'Don't you worry about that at all, father," said the girl" (Father, p. 2, l. 5).

5. Definite and indefinite articles were inserted and neutral pronouns were substituted by masculine and feminine ones whenever the English syntax so demanded.

6. A few direct objects which were implied in the Turkish text were specified in the English translation in order to avoid obscurity of meaning - e.g. "Elbette alırım," literally means "Of course I can pick," but this phrase was given as "Of course I can pick Beyoglu's pocket".

V.7 Translation of the Texts from English into Danish

V.7.1 General Comments

The tales were easy to translate fairly closely. In few cases it was necessary to add conjunctions, and a few filler words of the "jo" "da", "så"-type (see p.24 above) for better integration in Danish,but this was all.

The usage of "..." was queer in Danish and was dispensed with.

In connection with some few words there were minor problems on which additional information was requested for clarification.

V.7.2 Father of Six Girls

The division of sections at p. 4, 29-30 was strange in Danish and was made between 28 and 29.

Both "the government" (p. 2, 16) and "on his lap" (p. 6, 24-25) had exact equivalents in Danish and were rendered as such, viz., "øvrigheden" and 'i hans skød'. "Coffee house" (p. 1, 3 et seq.) was rendered as 'kaffestuen'; "the jewellers" (p. 5, 20) as the 'jewellers' shops'; and the "Turkish bath" (4,30) as 'badehuset' which had all the same denotations. "Imams" (6,31) was rendered as 'præster', i.e. 'priests of any denomination' since the original word would require an explanation/ explanatory note. "Palace" (3,25) was rendered as 'slot', i.e. 'castle', since this is the word usually found in Danish tales.

Danish does not differentiate between "pidgeons and doves" (5,27), so they were translated only as 'duer'.

Queries brought to light the information that "Sağdic" (2,25) referred to a special village and societal custom in the 19th century where a bride and groom had an experienced attendant so named before the wedding ceremony, but since there was no corresponding custom in Denmark, the name was retained with Danish spelling: 'Sagdik'. "Dogs" (l. 29 et seq.) were said to stand only for masculinity and aggressiveness, and accordingly both they and "wenches" were translated directly. Similarly it

was checked whether Beyoğlu (1,30 (3,25) et seq.) and his apple had special connotations, but apart from wealth, this was apparently not the case.

V.7.3 Keloğlan Goes to Wed the Ogress

This tale presented virtually no problems.

The tekerlemes could easily be translated into Danish - although they are not - to that extent at least and in that form - characteristic of Danish fairytales.[1]

The title seemed to contain an inconsistency, in so far as Keloğlan does not actually marry the ogress - but the point was not immediately clarified.[2] The ogress was translated as 'troldemutter' as the nearest equivalent - but the connotations are that she is the same size as an ordinary human being.

P. 2, l. 16 "human flesh" was translated as 'human blood' which is more in keeping with the traditional Danish term when a human is hiding among the ungodly - and they smell 'Christian blood'.

P. 4, l. 14, the "toilette" was rendered by the folksy word 'lokum'.

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1) The nature of the "tekerlemes" was discussed briefly with folklorists in Denmark. Since little information on the specific wording was available, and the more general description ultimately deriving from Boratav was vague, it was impossible to determine to what extent Boratav's claim that it constitutes something unique was correct at the time. By now it seems fairly obvious that "tekerlemes" are no more than a specific form of folk-tale markers known in many other countries. They may stand out because of their length, but not of their nature, content, or form. The question may warrant a closer investigation, but is beyond the province of the present project.

2) Later, it has been pointed out that there may be no inconsistency: the ogress is identical with the "Consort of Heroes" (p. 1, l. 7 et seq.), i.e. a super-human female. "To cut off her ears" may represent deflowering or having sexual intercourse with her, a fact expressed by the use of the word "wed" which makes for legalised sexuality (cf. p. 6, ll. 22-23).

V.7.4 The Tiny Cooking Pot

was equally unproblematic.

1, 13 was rendered as 'filled wineleaves', as the correct equivalent 'kåldolmer' would probably be unknown to most readers. As in Father, the (Turkish) "bath" (1,25) was rendered as 'badehuset' which has the same denotation of a public bath. Although it sounded a bit strange, "governor" (2,7) was rendered by the equivalent 'guvernør' since a query brought no additional information, and "prince" as 'prins', since it was impossible to determine if the correct equivalent was 'prins' or 'fyrste'.

"The wedding ceremony" (2,19) was changed into 'the wedding feast/celebrations' ('bryllupsfesten').

V.7.5 General Comment on the Texts from a Danish Point of View

The comments on the translations were followed up by a few comments on the tales: viz., the modern features in Father, e.g. that the boy smokes a cigarette (p. 2, 31), and the girl sends a telegramme (p. 5, 1.6). The fact that the girl was to have a crap (p. 2, 1. 30) was a bit surprising - even to Danish folklorists, but no solution was proffered. It was noted that the stock ending in the Turkish tales seemed to involve the figure of forty for marriage ceremonies, and that societal and social norms differed.

ON THE FOLLOWING PAGES ARE THE TEXTS OF THE THREE TURKISH TALES AS TRANSLATED INTO ENGLISH

Father of Six Girls

1. Tekerleme[1]

There was once upon a time...in a country...a man. This man had six girls. They led a reasonably happy life.

One day the man went to the coffee house. There, one of his neighbours said to him: "Hi, father of six wenches!" The man felt so, so ashamed he could not utter a word.... He started to think.

At home he was still engulfed in thought when his eldest daughter came up to him and said: "What's in your mind, Daddy?" The man, at first, did not want to answer but when the girl pressed him further he said: "So and so said thus to me." "Lo," said the girl. "Look what's troubling him! And I had thought I was the source of your meditation. I had thought you were asked to give me in marriage."

This time the man's care is doubled.

A similar sort of conversation took place five evenings in a row. Each day the man went to the coffee house, his neighbor greeted him with "Hi, father of six wenches!" The man was not able to say anything in return. He came back home and sat musing. His daughters came to him one by one, questioned him with "What's in your mind, Daddy?" And when the man told them the cause of his thoughtfulness they said: "And we had thought it was because you were asked to give us in marriage." So saying they doubled his care.

On the sixth day the man returned home once again thoughtful. This time the youngest girl asked: "What's in your mind, Daddy?" "My girl I'm troubled for such and such a reason," answered the father. "Never mind that, Daddy," said the youngest girl. "Go again to the same coffee house tomorrow evening and if the same man greets you with 'Hi, father of six wenches,' you answer him back with 'Hi, father of six dogs.' " It so happened that the neighbour had six boys....

The father of six girls went to the coffee house the following evening. When the other man walked up to him and said: "Hi, father of six wenches," he answered with "Hi, father of six dogs." But the other this time said: "Mine are dogs alright but they can pick Beyoğlu's pocket and steal the golden apple from him." The man was once again out of a reply and returned home thoughtful. The young girl asked: "What happened, Daddy?"

"Girl, he greeted me with 'Hi, father of six wenches,' I returned him with 'Hi, father of six dogs,' But then he said to me 'My dogs can pick Beyoğlu's pocket and steal the golden apple from him. Can yours do the same?' I couldn't give him a reply."

"Don't you worry about that at all," said the girl. "Of course I can pick Beyoğlu's pocket. You go to the coffee house again tomorrow evening. If that man greets you with similar words you return him with 'Mine can also pick his pocket.' Then, bid a large sum of money on my behalf. With God's help I won't fail you."

The man goes to the coffee house the following evening. While the two of them are retorting reciprocally the arguement is heated up and they get into a fight. Everybody crowds in to watch them. Just then it so happened that a few policemen were passing by. They arrest and imprison them. After they continue arguing in the prison as to who can get the golden apple, they finally decide to go to the court. (In Turkish it reads:'they decide to go to the government.' 'Government' among the Turkish villagers stands for anything that has to do with law enforcement.) There, in front of the judges, both fathers make a solemn promise to send their children together to steal the golden apple.

Before the youngsters depart they make the girl wear boy's clothes, name him Ali (a man's name), and warn the boy saying: "If you harm this man's daughter in any way we will punish you in such and such a way."

They seat them on horses and lead them to the route they are to take. The boy began to call the girl "Ali Sağdıç." After going on that route for some time (There is a tekerleme here) they arrive at a bridge over a river. However their horses were frightened of the bridge and would not cross it. No matter how hard they tried they could not make them go over the bridge. Finally, they decided to return home. Then, the gril said to the boy: "You go ahead, I'll join you after I have a crap."

The boy lighted a cigarette and started going back. On the other hand, while having a crap, the girl says to herself: "The horse must be scared of something that it sees on the bridge. If I blindfold him it will cross the bridge."

She gets up immediately and covers the animal's eyes. Just as she reaches the bridge she whips the horse hard and the animal gallops over the bridge.

On the other side of the river the boy turns round and sees that the girl has crossed the bridge and is moving away. He calls at the girl.

The girl signs him to come. The boy returns to the bridge. But again, no matter how hard he tries, he cannot make his horse ride onto it. The horse does not even move. He beats the animal such that the horse falls down dead. Since where they were heading was far he cannot conceive of walking all the way, and decides out of necessity to return. He takes his horse on his shoulders and goes back to his country.

The girl rides on until late in the evening. She saw, in the distance, a small village. "Let me go and spend the night there," she said to herself. Once she got there she saw in front of one of the houses an old woman.

"Grandma," she said. "I'm passing by here, will you let me lodge in your house tonight?" The old woman was also lonesome.

"Oh sure, girl, come in," she said. At night the girl told the old woman all that happened. She told her how she was going to pick Beyoğlu's pocket and take the golden apple from him. In the morning the old woman gave her some yeast and a lap-dog. She said to her: "Don't ever part with this lap-dog. After you go on this route for some time you will come across an ocean. Throw half of this yeast into the water, the ocean will then open up and give you way. You will pass through it and arrive in Beyoğlu's country. Don't you lose the other half of the yeast."

Having said "Alright, Grandma," the girl resumed her journey. After riding for a long time she came across an ocean. She immediately threw half of the yeast into the ocean. The ocean opened up, the girl passed through it slowly, the ocean closed once again behind her. Then the girl saw facing her a big palace. The Lord's son (Beyoğlu) was also there walking to and fro in front of the palace gates. He looked up and beheld a very handsome, valiant man approaching the palace. He had a lap-dog with him.... Beyoğlu walked right up to meet him. After greeting and welcoming him he said: "What's your name?" "Ali Sağdıç," replied the girl. Afterwards Beyoğlu went to his mother and said:

"Mother, a guest called Ali Sağdıç who looks like a girl has just arrived. He resembles a girl very, very much. I fell in love with him. What can we do? How can we find out whether he is a girl or not?"

"That's easy son," answered the mother. "Before he goes to bed at night we will put a few rose leaves under his sheets. The bodily temperature of girls is higher than boys. If he is a girl the leaves will dry up by morning, then we will know."

It so happened that the dog knew how to speak. It looked for the girl at once, and told her all about the conversation.

Beyoğlu was in the habit of doing everything in the house himself. He would not allow the servants to interfere. When it was night he said to his guest: "Come on, Ali Sağdıç, go to the toilet and then to bed."

As soon as the girl went to the toilet Beyoğlu laid rose leaves under her sheets and left the room. When the girl came back, she spoiled the bed just a little bid but did not lie in it. She passed away the time smoking.

In the morning Beyoğlu walked up to the room coughing and sneezing. He entered to see if she was awake. The servants were also there, they were putting away her bed. Beyoğlu saw that all the rose leaves were fresh. He went to his mother once again and said to her: "Mother, what can we do to find out whether he is a girl or not?"

"Take him shopping," advised the mother. "Take him to the jewelers. If he is a girl he will want to have some jewelery -- girls like ornaments. Besides, hit him hard with your elbow on the way, if he is a girl he will shed tears." The Lord's son did as he was advised. He went shopping with Ali Sağdıç and on the way he pretended to tease her and hit her on the chin. One of her front teeth fell off. But Ali Sağdiç immediately took out a pearl from her pocket and installed it in its place saying: "That's all right . It doesn't really matter." They arrived at the jewelers. Ali Sağdıç paid no attention to the pearls and the diamonds. Some time later affecting boredom she said: "Why are we here? I lost my pocket knife on the way. Take me to the cutlers so that I can buy a new knife for myself."

They went to the cutlers, the girl bought a knife and put it in her belt.

Finally they returned to the palace. The boy went to his mother's room and told her all that happened. Then he started pleading her help. "Dear mother, what is he? Is he a boy or a girl? How can I find out?" The mother said:

"Son, take him to a (Turkish) bath, then you will know the truth." Beyoğlu approached the girl and asked: "Ali Sağdıç, would you like to go to a bath?"

"Yes, I would," said Ali Sağdıç. "I got dirty all over on the way."

They went together to a bath. The Lord's son undressed quickly but the girl was taking her time. Each time the Lord's son called out to her saying: "Come on, hurry up," she answered, "God damn it. The tailor has made the button holes of this suit too small. I can't unbutton it." After having made the Lord's son wait with her for a while she said to him: "You go in and I will join you shortly."

As soon as the Lord's son entered the bath she took away the golden apple from his pocket, put a note in its place and mounted her horse and left.

After a long ride she reached the ocean. She took out the remainder of the yeast from her pocket and threw it into the water. The ocean opened up, she passed through and arrived once again to the old woman's house. She gave her her dog and from there sent a telegram to her home country saying: "I got the golden apple, I'm on my way home." In her home country everybody came out to meet her. They played drums, kettle-drums, and all sorts of other musical instruments. Just as she was approaching those who had come to meet her the girl took out the golden aplle from her pocket and held it to them. The golden apple shone brightly.... The welcomers took the girl to the Municipal House (Town House). They spit at the otner man's face, and started paying a pension to both the girl and her father. The father and the daughter then got rich and started to lead a comfortable life.

Now we turn back to Beyoğlu. The boy waited and waited in the bath for Ali Sağdıç but nobody turned out.... He went up to the dressing room, looked around, yet could see her nowhere. He searched the other rooms but nowhere could he find her. "Alas, he is offended," he muttered to himself. Then he got dressed, and while he was looking in his pocket for his handkerchief to wipe his face with he saw the note. On the note these words were written:

"I came as summer, I leave as autumn.
I came a girl, and I leave a girl."

Below these lines there was her name and her full address. Then Beyoğlu put his hand into his other pocket and saw that the golden apple was gone. He goes straight home to his mother, and tells her all the story.

They call a witch. There were plenty of pigeons and doves in the Lord's garden. They catch two doves and give them to the witch. They also give her the girl's address. Beyoğlu says to the witch: "One of her front teeth is a pearl. You can recognize the girl with that. Give these doves to her."

The witch mounts a big earthen water jar, and flies instantly to the girl's country. She finds her house straightway. The sisters of the girl meet the witch. They say:

"What lovely doves you've got, Grandma! Do sell them to us."
"I won't give them away for money. I'll give them to the one who gives me a big smile (laugh)." Girls laugh a lot, and the sisters start laughing "Haha, hihi...." The youngest was upstairs sleeping. She was awakened by her sisters' laughter. She came down and when she saw the doves she said: "Oh! What lovely doves! They are just like the doves in the Lord's garden. Grandma, will you sell them to me?"

"They are not for sale, girl, I'll give them to you if you give me a big smile (laugh)."

The youngest girl smiled (laughed). When the with saw the pearl in the girl's mouth she said to her, "Take them,girl. You laugh very well. The doves are yours." Before she left she warned the girl saying:

"Don't you feed the two of them at the same time. Otherwise you will never domesticate them."

That night the girl fed one of the doves and went to bed. Some time later the dove which was full called to the other one, "Come on, friend, let's flee."

But the other one replied: "Sure, you want to go, you are full. I'm hungry. I won't leave."

So the girl fed the doves alternately for forty days. On the forty-first day she fed them both. At midnight the doves took the girl and flew staight to Beyoğlu's palace. It turned out that Beyoğlu too was waiting for the girl with open arms. The doves leave the sleeping girl in his arms (In Turkish it reads'on his lap' but the implification of that phrase in English is 'in his arms'.). Beyoğlu is so moved, he cannot bring himself to wake her up. As the morning approaches the doves and the pigeons start singing. The girl thinks she is dreaming and says aloud:

"Sisters mine, these doves sing just like the doves of Beyoğlu."
Beyoğlu then calls to her: "Wake up, see where you are!" When the girl opens her eyes she is astounded.

Beyoğlu had the priests (imams) ready. The marriage takes place. The wedding ceremony lasts forty days and forty nights. Their wishes are fulfilled.

The rich lord got a shop for his son. So, they were comfortably provided. They are still living happily.

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[1] Tekerleme is a kind of fairy tale formula which is based on sound effect. It is placed at the beginning, and sometimes at the end and in the middle of a fairy tale. It makes use of alliteration and rhyme, has hardly any meaning, and it aims to prepare the reader's (audience's) mind to a narrative which does not convey literal truth.The world of this narrative is to be one of fairies and fantasy. Anything can happen there and the audience must accept what is given to him. When tekerleme is used in the middle of a tale it, usually, indicates the passing of time.

KELOĞLAN* GOES TO WED THE OGRESS

EB 161, AaTh 327, 327C

**Once upon a time there was a good for nothing boy, Keloğlan and his mother. This Keloğlan used to go the coffeehouse every evening and to sit quitely in a corner. Whenever one of the young men who frequented the coffeehouse happened to boast about his exploits, the others would cut him short, saying "Ah, the true test of manhood is to wed the Consort of Heroes!" Keloğlan, who kept hearing these words uttered by the young stalwarts, one day said to his mother: "Mother, I'll go and wed this Consort of Heroes". The poor woman tried to dissuade him, saying "Son, where would you seek her? How would you go there?" - but to no avail. In the end she was fed up and told her son: "As for as I'm concerned, you may go to the Devil. At least I'll be rid of a good for nothing son like you!"

So Keloğlan started on his way; he walked on and on and on. He travelled over hill and dale... (T***) and

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* Keloğlan: a popular hero of Turkish tales, who starts out as a poor, humble boy but thanks to his talents and his luck eventually achieves success.

** I have been faithful to the verb-tenses in the original but not always to the punctuation and paragraph divisions.

*** T: 'tekerleme', i.e., formula (often playful and jingle-like) used in folk narrative. I have tried to approximate them in English as far as possible. (See also footnote on the last page of "Father of Six Girls").

eventually he sighted a light over a mountain. So up he climbed to where the light was, and what did he see? There sat an ogress, sunning herself. She had thrown her large breasts over her shoulders. Keloğlan sneaked up to her from the back, leaped at her breast and started sucking her tits. As he was sucking away, the Ogress turned around and said: "Keloğlan, had you not suckled at my breast, I would have swallowed you whole. But now you've become my son. However I have ogre-sons who'll be home shortly, and if they see you, they'll gobble you up. Come, let me hide you away". With these words, she dealt Keloğlan a blow which turned him into a broom. She then placed the broom behind a door.

After a short while, the ogre-sons stomped home and cried: "Oh Mother, it smells of human flesh in here!" The Ogress calmed them, saying "There, there, why don't you go ahead and pick your teeth?" So each of the sons took a log in hand, and they started picking their teeth. There came tumbling out of their mouths human arms and legs. The Ogress put all the limbs in a cauldron over the fire to cook.

When everyone was seated, the Ogress asked her sons: "If a man appeared now and started sucking my breast, what would he be to you?"

"A brother", they answered.

"Would you eat him up?"

"No, we wouldn't".

Thus assured, the Ogress strikes a blow at the broom. Keloğlan appears and seats himself in a corner.

After the limbs are well-cooked, the ogres sit down and eat. Then their mother lays out their bedding and puts them all to bed. Keloğlan too lies down in a corner to sleep.

After a short while, the Ogress comes to their bedside and queries:

"Who sleeps and who sleeps not?"

All the ogres were fast asleep. Only Keloğlan makes answer:

"Mother dear, Keloğlan sleeps not".

"Son, why don't you go to sleep?"

"Ah", says Keloğlan", "my mother used to make me all kinds of pastries before bedtime. I'd eat them and then I'd lie down to sleep".

"God damn you!" cries the Ogress angrily, but she gets up and bakes him all kinds of pastries and puts them before him. Keloğlan eats them all and lies down to sleep.

A few minutes later the Ogress calls out again: "Who sleeps and who sleeeps not?"

"Mother dear, Keloglan sleeps not".

"Son, why don't you go to sleep?"

"All this pastry has stuck to my stomach. If my mother were here now, she'd roast a stuffed lamb for me. I'd eat that too and then go to sleep".

The Ogress is angry with him, but she gets up again, stuffs a lamb and puts it before Keloğlan. He eats it a with great gusto and lies down to sleep.

After a little while, the Ogress calls out yet again: "Who sleeps and who sleeps not?".

"Mother dear, Keloğlan sleeps not".
"Why don't you go to sleep, son?"
"I have to relieve myself, that's why".
"Aha, but you'll escape once you're out of the house, Kel."

"No, I won't, mother dear. But just to make sure, why don't you tie a rope around my waist?"

The Ogress trusts Keloğlan, so she ties a rope around his waist and allows him to go to the toilette in the outhouse. But as soon as he gets out of the house, Keloğlan unties the rope and ties it to a pole in the toilette - and runs away.

The Ogress waits a good long time and finally calls out to Keloğlan. There's no answer. She waits a little longer and calls out again: "Keloğlan, Keloğlan!" Not a sound... She then tugs at the rope and the toilette comes crashing down. When the Ogress realizes what has happened she is furious: her toilette is a heap of rubble and what's more, Keloğlan has slipped away. In a flash she sets off after Keloğlan: she uproots a tree from her garden, slings it on her shoulder and starts running. There were birds on that tree, and they kept on singing while the ends of the Ogress's sash jingled as she ran (T).

Keloğlan looks back and sees the Ogress approaching. At that moment he happens to meet a frog. "Dear brother Frog, please hide me. The Ogress is after me, to gobble me up!" he pleads.

The frog pushes Keloğlan under water, and he himself stays on top. But when he sees the fierce Ogress coming, he tells Keloğlan: "Look here, Kel. I too am frightened by this Ogress. If she discovers that I've hidden you away, she'll swallow me as well. Come out and go on your way, don't bring any trouble upon me".

What can Keloğlan do? He starts running again, with the Ogress in hot pursuit. She still had the tree upon her shoulder. The birds on the tree kept singing and the ends of her sash kept jingling as she ran (T).

After a short while Keloğlan sees a tortoise. "Oh dear brother Tortoise, for God's sake, hide me some where!" he pleads. The tortoise hides him under his shell. But when he sees the Ogress approaching, he tells Keloğlan: "Out, out, Keloğlan. I too am frightened by this Ogress. If she discovers that I've hidden you away, she'll swallow me in one bite".

So poor Keloğlan has to start running again. The Ogress follows after him, with the tree still on her shoulder. As she ran, the birds on the tree kept singing while the ends of her sash kept jingling (T).

A little further on, Keloğlan sees a hedgehog. This hedgehog was sitting in the middle of the road, grinding a mill. The mill kept going crunch, crunch, squeak (T). "Dear brother Hedgehog" says Keloğlan, "will you hide me?" "Sure", says the hedgehog. He pushes Keloğlan under the millstone and sits by the mill, grinding away-crunch, crunch, squeak (T).

The Ogress soon arrives on the scene and demands

that the hedgehog turn Keloğlan over to her. The hedgehog makes no answer and keeps grinding away-crunch, crunch, squeak (T). The birds on the tree on the Ogress's shoulder kept singing while the ends of her sash kept jingling (T). When the Ogress got no reply, she turned livid with anger and swallowed the hedgehog in one gulp. But the hedgehog tore the Ogress's stomach with his needles and got out. Unperturbed, he began to turn his mill - crunch, crunch, squeak (T). The Ogress swallowed him once again, but again the hedgehog rent her stomach, got out and started grinding his mill - crunch, crunch, squeak (T). The third time around, the Ogress's stomach was so tattered by the needles that she fell down stark dead. Keloğlan immediately got his pocket knife out, cut off her ears and stuffed them in his sack.

Then he quickly made for home and went to the coffeehouse. The young men in the coffeehouse were talking about the Consort of Heroes: "Who can go and wed the Consort of Heroes, who would ever dare to undertake such a deed?" they said. When he heard this, Keloğlan took the Ogress's ears out of his sack and threw them before the young men.

"Here", he announced, "I have wed the Consort of Heroes, and I have even cut off her ears!"

"Wow, what a feat, Keloğlan!" exclaim the young men. They applaud and make much of him, and seat him at the head of the table. Everyone showers upon him gifts and riches.

In the meanwhile Keloğlan's mother kept mourning her son, her tears flowing like a fountain. She had given up all hope of seeing him again. So when he returns,

1. her sorrow turns to joy and jubilation.

God granted them their wishes, [and they lived happily ever after].

Az Gittik Uz Gittik, ed. Pertev Naili Boratav, Ankara: Bilgi Yayınevi, 1969, pp. 62-68.

Also in Contes turcs, trans. and ed. Pertev Naili Boratav, Paris: Erasme, 1955. no. 9.

≈ 1150 words.

Boratav cites 18 localities in Turkey where the story is known and recited.

The Tiny Cooking Pot

Once upon a time there was a poor woman and her daughter. The woman used to spin thread all night long and the daughter used to take it to the market place and sell it in the morning. They lived on the money they thus earned.

One day, the woman spun the thread as usual and gave it to the daughter. The daughter sold it at the market place, but instead of buying bread with that money she bought a tiny cooking pot which saw and liked a great deal. She went back home...nothing to eat...a pot in her hand. The mother got very angry; she beat her daughter up and threw the pot into the street. That night they went to bed hungry.

The next day a midwife was returning home from a delivery. She noticed the beautiful pot in the street, she picked it up and brought it home. At home she washed and cleaned it and then cooked stuffed leaves in it. Just as the food was cooked and she was about to sit at the table to eat the doorbell rang and she was called to assist in another delivery. The midwife thought, "Well, I can eat when I come back." She left the food in the cooking pot and went. The pot got up from where it was left and came straight to the girl's house. The bell rang. The girl ran to the door. "Who is it?" she said.

"The tiny cooking pot."

"What have you got inside?"

" Stuffed leaves"

The girl opens the door, empties the pot and throws the pot into the street. The mother and daughter eat the food.

The Sultan's wife, the queen, was on her way to the (Turkish) bath. She marks the pretty little pot in the street, and she says to her nurse: "Pick up that pot, will you?" The nurse picks it up. They go to the bath. At the bath, in the dressing room, the queen takes off her clothes and her jewelry. She puts her diamonds and her pearls into the pot, and entrusts them to her nurse. The nurse starts sleeing with the pot in her lap. The pot immediately starts moving and goes forthwith to the girl's house. She knocks on the door.

"Who is it?"

"The tiny cooking pot."

"What have you got inside?"

"Pretty pearls."

The girl takes away the pearls, the diamonds, and the gold, she gets dressed, adorns herself, and throws the pot once again into the street.

The next day the prince was on his way to the (Turkish) bath. He sees the pot in the street. "Sir, pick up that pot. It is so pretty," he says to his governor. The governor picks it up and they come to the bath. Once the prince is washed and cleaned and shaved "hop!" the pot jumps up and shuts him up in it.... It heads straight to the girl's house, knocks on the door.

"Who is it?"

"The tiny cooking pot."

"What have you got inside?"

"A husband."

When the girl raises the lid a very handsome prince comes out. The prince also sees that the girl is a beauty and that she is wearing diamonds, pearls....

"Will you marry me?" he says.

"I will," says the girl. The wedding ceremony lasts forty days and forty nights. The cooking pot is no longer thrown into the street. They keep it in the most precious corner of their house.

They have their wishes fulfilled, let us have our wishes fulfilled as well.

VI.1 THE "COMMON" OR "OUTSIDE" TALES

VI.1 General Comments

As mentioned (pp. 5-6 above), the point in using a tale from an "outside" or third country, of which variants had been recorded in both Denmark and Turkey, was that:

a) in-built cultural layers and features, in any, would ideally work in the same way and minimize any special bias towards readers in either country, and

b) having been recorded in the two countries, they would contain essential features (possibly deep structure) which must appeal to both Danish and Turkish audiences.

A detailed discussion of each tale is given separately in the following sections.

VI.2 The Procedure for Identifying and Locating Common or Outside Tales.

The selection of these tales rested with the Turkish team and was not completed until April 1980.

The first problem identified was that the Aarne Thompson Index proved to be a very weak instrument for such a search: first tales which are bracketed in the same motif category may turn out to be thematically radically different, and, secondly, its coverage of Danish tales is remarkably inaccurate.[1)]

The soundest procedure would therefore have been to identify tales which seemed to be similar in Denmark and in Turkey, and then either compare them in summary form, or in complete translations. These procedures were used, albeit sparingly, since the task would be truly herculean, had it been carried out in its full consequences.

The second problem was the relatively low number of Danish tales translated into English and which permitted for comparison.

The list made up by Bengt Holbek (see above p.17) did in fact contain some 19 Danish stories which might at first glance qualify as common tales, in so far as tales in the same AaTh-categories were listed by Eberhard and Boratav as having been recorded in Turkey. However, in most cases, their counterparts could not be identified among the Turkish tales that were available,1) to the Turkish team. One tale, Beat-the-Ashes [i.e. Pisk-i-Aske] was a variant of Cinderella (AaTh 510A) and was rejected because the tale is well-known (cf. Report 5,5).

Another tale, Pulleru, did in fact have a Turkish tale counterpart, Ütelek, and at last a German variant was identified in Allerlei-Rauh, translated into English by Edgar Taylor in Grimms Fairy Tales (rpt. OUP, 1962) as Catskin.

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1) - on hindsight it seems as if Bolte-Polívka might actually have served the aims better.

Dilek Doltaş was in London and made use of the tale collections of both The Folklore Library and The British Library. The only two collections containing Danish fairytales available were Gustav Hein's translation of Svend Grundtvig's Danish Fairytales (London 1914), and Stith Thompson's One Hundred Favorite Folktales (Indiana U.P. 1968).

Grundtvig's collection yielded Virtue Its Own Reward whose Turkish counterpart, The Traveller and the Viper, is found in Boratav's Az Gittik Uz Gittik. By means of a search through Scandinavia and Mediterranean tales published in English, it was possible to locate three versions of this tale, all published by. R.M. Dawkins. Two of them, published in Modern Greek in Asia Minor (Cambridge U.P. 1916), had, however, been collected among the Greeks living in Asia Minor in Turkish villages (Arvan and Suvermez) and were therefore discarded in favour of the third variant, collected in Greece proper, The Ungrateful Snake, the Fox and the Man, from More Greek Folktales (Oxford, Clarendon Press 1955).

The searches, unfortunately, failed to identify an outside variant of The Lazy Boy, a Danish tale printed in Thompson's collection and whose Turkish counterpart, The Slothful, was found in Boratav's Az Gittik Uz Gittik.

It was decided to use another Greek tale as the last common tale, viz. The Girl Who Married an Animal (Musk and Amber) which was also published by Dawkins (in Modern Greek Folktales (Oxford, Clarendon, 1953)): in his comments on the story (p. 62), Dawkins says that variants have been recorded in Turkey both among Bulgarian gypsies and elsewhere; his references made it possible to identify one Turkish variant as The Horse Husband in Naki Tezel's Istanbul Masalları (Istanbul, Burhaneddin, Matbaası, 1938), pp. 121-125; and another as Çember-Tiyar in Boratav's collection Az Gittik Uz Gittik. Variants of the tale is widespread in Scandinavia, and two of the tales in the list from Bengt Holbek of tales recorded by Evald Tang Kristensen (The Son of the Caterpillar [Kaalormens Søn] ETK 1344; and The Girl and the Dog [Pigen og Hunden] ETK 1350) were classified as AaTh 425A and 425B, respectively. The similarity between The Girl and the Dog was, however, somehow overlooked.

VI.3 Allerleirauh

VI.3.1 The Text

VI.3.1.1 The Danish Variant: Pulleru

The Danish variant of this fairytale was Pulleru. As mentioned our attention was called to it by means of the list placed at our disposal by Bengt Holbek (see above p.17). The tale had been recorded by Evald Tang Kristensen from Mette Skrædder during his second visit to her, i.e. on 29 July 1889 (see above p.19). The tale is classified as AaTh 510B, the MS is ETK 1448, and it is printed in Æventyr fra Jylland, Fjerde Samling (1897) pp. 123-127.

VI.3.1.2 The Turkish Variant: Ütelek

Ütelek was registered by Pertev Boratav in 1939. Boratav's informant was his mother, Sidika Boratav who had heard the tale in Gemlik, a small city in North West of Turkey at the beginning of the century. The tale is classified as AaTh 510B, TTV189 and 244 and printed in Az Gittik Uz Gittik pp. 210-217. The collector notes twenty-one versions of the type TTV 189 and fourteen versions of TTV 224 recorded in twenty-four cities and villages two of which are in present-day Yugoslavia.

VI.3.1.2.1 The Contents

The Danish and the Turkish variants of this tale show striking similarities: Both tell about a princess whose widowed father wants to marry her. She demands some dresses to comply, but escapes (in the Danish tale the wedding may have taken place, but at all eventsthe marriage is not consummated). She becomes a member of a fine household (in Turkish as a kind of pet, in the Danish one as the humblest maid). When the son of the household is preparing to go away to look for a bride, he maltreats her. Once he has left, she puts on one of her regal gowns. Going to the same place as the son/prince, he falls in love with her, and when he asks her about her whereabouts, she uses a description of the specific humiliation to which she was subjected to before he left his home. This the prince/son does not grasp, but, later, he meets her again. At their last meeting he gives her a ring. In the Danish tale he all of a sudden realises who she is and falls ill; while the Turkish hero is on the point of dying of love. At all events, the princess succeeds in slipping the ring surreptiously into a soup the patient is to have. Once the sick prince/son gets it, he has the girl called in, and tears off her ragged dress, to uncover the beautiful dress underneath, and thus reveal her true identity.

Both the Danish and the Turkish tales thus deal with a girl's initial rejection of an immoral alliance (incest), arguably a symbolic break with the parents, as the outcome of the generation conflict.

V.3.1.3 The Outside Variant: Allerlei-Rauh/Allerleirauh

The tale on which the selection of the text was primarily based was Catskin given in Edgar Taylor's Grimm's Fairy Tales (O.U.P. 1962) pp. 259-264.

The Grimm tale was taken down by Wilhelm Grimm from Dortchen Wild in Kassel on 9 October 1812 (Bolte-Polívka, vol. II, 45-56). Dortchen was then 19 years of age, and the tale was one of the last ones to make it to the press in the first edition which appeared briefly before Christmas 1812. In the foreword to the collection, dated 18 October 1812, the brothers make a point of stressing the fact that, crude as they might seem, all tales were authentic. By 1819 when the first volume was re-issued, Wilhelm was virtually solely in charge, and made extensive changes in the tales, a fact he mentioned in his foreword, if only in an oblique way. And until 1857, when the last edition of the tales under his editorship came out, there were revisions on the tales.

The general impression of what was done is best summarised in the sentence "While the contents of the Grimm stories were scrupulously maintained, stylistic editing produced radical changes" (Dégh, Linda, "Grimm's Household Tales and Its Place in the Household: The Social Relevance of a Controversial Classic", Western Folklore, XXXVIII (1979), p. 69 (see also Bolte und Polívka, e.g. vol. I, p. III)). At all events many scholars seem to consider the standard Grimm-version from 1857 as "authentic" as the original version of the collection from 1812 (the most remarkable example in this connection being Rank, Otto, Das Inzest-Motiv in Dichtung und Sage (Leipzig und Wien, 1926), pp. 362-365).

A comparison between the 1812 and the 1857 editions of Allerleirauh reveals extensive editing. The tone of the tale has become decidedly more artificial, more polished, more bourgeois. Parts of it have been shifted, so that whereas the daughter is mentioned within the first 4 lines of the 1812 edition, she is not introduced until the 3rd paragraph in the standard edition.

The most crucial change is, however, to be found when the protagonist escapes from her father's court and hides in a tree: the 1812 edition flatly states "Sie schlief noch am hohen Tag, da jagde gerade der König, ihr Bräutigam, in dem Wald ...". The 1857 edition has changed this into "Die Sonne ging auf, und sie schlief fort und schlief noch immer, als es schon hoher Tag war. Da trug es sich zu, dass der König, dem dieser Wald gehörte, darin jagte." Since the princess in her furry dress is brought to court and eventually marries the king, the 1857 edition has changed a blatant incest theme, into one of incest averted and a happy, legitimate marriage (see also the 1812 edition, p. 2, l. 30 - p. 3, l. 4 - p. 4, ll. 5-6 - p. 5, l.9). Both editions are given here, as the Danish team used the first published Grimm edition of 1812, and the Turkish team mainly Taylor's English translation of the 1857 edition.

V.3.2 The Translation into Danish from the 1812 Edition

The Danish translation stuck to the 1812 edition of the tales as reprinted by Friederich Panzer, Kinder - und Hausmärchen der Brüder Grimm. Vollständige Ausgabe in der Urfassung (Wiesbaden, n.d. [1955]. pp. 235-239) and reprinted in the present report.

There are translations of the tale into Danish (as Tusindskind), but it was easier to translate the tale directly. In this way we could avoid undocumented and arbitrary changes made by editors, and best make sure that the variant used in the study was as close to the original as compatible with the Danish linguistic system.

For better integration in modern Danish it was necessary to put quotation marks at direct speech, to change the punctuation in some places, and add two conjunctions ("og").

The title was translated as Ruhår [i.e. rough hair/hide], on the strength of the hunters' description of the girl on p. 2, ll. 10-11.

One thing which could not be translated was the use of the neuter pronoun "es" for the girl. In the German text it is probably determined partly by the gender of the word "Mädchen", partly by Allerleirauh's lowly and non-human status. In Danish, this had to be rendered by pronouns in the female gender "hun", "hende", [i.e. she, her], but of course it affected the tonal quality of the latter parts of the tale.

In the Danish process of translation and in the comments on it, which were sent to Turkey, it was stressed that the English variant originally forwarded differed markedly from the original Grimm version. The nature and the extent of these differences were communicated to the Turk[illegible] team in detail after the selection experiment.

THE TEXT OF THE 1812 GRIMM-TALE IS GIVEN ON THE FOLLOWING PAGES:

55
ALLERLEI-RAUH

Es war einmal ein König, der hatte eine Frau, die war die schönste auf der Welt, und hatte Haare von purem Gold; sie hatten auch eine Tochter mit einander, die war so schön wie ihre Mutter, und ihre Haare waren eben so golden. Einmal ward die Königin krank, und als sie fühlte, daß sie sterben müsse, rief sie den König und bat ihn, er möge nach ihrem Tod doch niemand heirathen, der nicht eben so schön wäre wie sie, und eben so goldne Haare hätte; und nachdem ihr der König das versprochen hatte, starb sie. Der König war lange Zeit so betrübt, daß er gar an keine zweite Frau dachte, endlich aber ermahnten ihn seine Räthe, sich wieder zu vermählen: da wurden Botschafter abgeschickt an alle Prinzessinnen, aber keine war so schön wie die verstorbene Königin, so goldenes Haar war auch gar nicht mehr zu finden auf der Welt. Da warf der König einmal die Augen auf seine Tochter, und wie er so sah, daß sie ganz ihrer Mutter glich und auch so goldenes Haar hatte, so dachte er, du kannst doch auf der Welt niemand so schön finden, du mußt deine Tochter heirathen, und fühlte in dem Augenblick eine so große Liebe zu ihr, daß er gleich den Räthen und der Prinzessin seinen Willen kund that. Die Räthe wollten es ihm ausreden, aber das war umsonst. Die Prinzessin erschrack von Herzen über dies gottlose Vorhaben, weil sie aber klug war, sagte sie dem König, er solle ihr erst drei Kleider schaffen, eins so golden wie die Sonne, eins so weiß wie der Mond, und eins so glänzend wie die Sterne, dann aber einen Mantel von tausenderlei Pelz zusammengesetzt, und alle Thiere im Reich müßten ein Stück von ihrer Haut dazu geben. Der König war so heftig in seiner Begierde, daß er im ganzen Reich daran arbeiten ließ, seine Jäger alle Thiere auffangen, und ihnen die Haut abziehen mußten, daraus ward der Mantel gemacht, und es dauerte nicht lang, so brachte er der Prinzessin, was sie verlangt hatte. Die Prinzessin sagte nun, sie wolle sich morgen mit ihm trauen lassen, in der Nacht aber suchte sie die Geschenke, die sie von ihrem Bräutigam hatte, zusammen, das war ein goldener Ring, ein golden Spinnrädchen und ein goldenes Häspelchen, die drei Kleider aber that sie in eine Nuß, dann machte sie sich Gesicht und Hände mit Ruß schwarz, zog

den Mantel von allerlei Pelz an und ging fort. Sie ging die ganze Nacht, bis sie in einen großen Wald kam, da war sie sicher, und weil sie so müd war, setzte sie sich in einen hohlen Baum und schlief ein.

Sie schlief noch am hohen Tag, da jagte gerade der König, ihr Bräutigam, in dem Wald, seine Hunde aber liefen um den Baum und schnupperten daran. Der König schickte seine Jäger hin, die sollten sehen, was für ein Thier in dem Baum steckte, die kamen wieder und sagten, es liege ein so wunderliches Thier darin, wie sie ihr Lebtag noch keins gesehen, Rauhwerk allerlei Art sey an seiner Haut, es liege aber und schlafe. Da befahl der König, sie sollten es fangen und hinten auf den Wagen binden. Das thaten die Jäger, und wie sie es hervorzogen, sahen sie, daß es ein Mädchen war, da banden sie es hinten auf und fuhren mit ihm heim. „*Allerlei-Rauh*, sagten sie, du bist gut für die Küche, du kannst Holz und Wasser tragen, und die Asche zusammen kehren", dann gaben sie ihm ein kleines Ställchen unter der Treppe, wohin kein Tageslicht kam: „da kannst du wohnen und schlafen." Nun mußte es in die Küche, da half es dem Koch, rupfte die Hüner, schürte das Feuer, belas das Gemüs, und that alle schlechte Arbeit. Weil es alles so ordentlich machte, war ihm der Koch gut und rief manchmal Allerlei-Rauh Abends und gab ihm etwas von den Überbleibseln zu essen. Ehe der König aber zu Bett ging, mußte es hinauf und ihm die Stiefel ausziehen, und wenn es einen ausgezogen hatte, warf er ihn allemal ihm an den Kopf.

So lebte Allerlei-Rauh lange Zeit recht armselig: ach, du schöne Jungfrau, wie solls mit dir noch werden? Da war ein Ball in dem Schloß, Allerlei-Rauh dachte, nun könnt' ich einmal wieder meinen lieben Bräutigam recht sehen, ging zum Koch und bat ihn, er möge ihr doch erlauben, nur ein wenig hinaufzugehen, um vor der Thüre die Pracht mit anzusehen. „Geh hin, sagte der Koch, aber länger als eine halbe Stunde darfst du nicht ausbleiben, du mußt noch die Asche heut Abend zusammenkehren." Da nahm Allerlei-Rauh sein Oehllämpchen und ging in sein Ställchen, und wusch sich den Ruß ab, da kam seine Schönheit hervor, recht wie die Blumen im Frühjahr; dann thät es den Pelzmantel ab, machte die Nuß auf und holte das Kleid heraus, das wie die Sonne glänzte. Und wie es damit geputzt war, ging es hinauf, und jedermann machte ihm Platz und

meinte nicht anders, als eine vornehme Prinzessin käme in den Saal gegangen. Der König reichte ihr gleich seine Hand zum Tanz, und wie er mit ihr tanzte, dachte er, wie gleicht diese unbekannte schöne Prinzessin meiner lieben Braut, und je länger er sie ansah, desto mehr glich sie ihr, daß er es fast gewiß glaubte, und wenn der Tanz zu Ende wär, wollte er sie fragen. Wie sie aber ausgetanzt hatte, verneigte sie sich und war verschwunden, ehe sich der König besinnen konnte. Da ließ er die Wächter fragen, aber keiner hatte die Prinzessin aus dem Hause gehen sehen. Sie war geschwind in ihr Ställchen gelaufen, hatte ihr Kleid ausgezogen, Gesicht und Hände schwarz gemacht, und wieder den Pelzmantel umgethan. Dann ging sie in die Küche und wollte die Asche zusammenkehren, der Koch aber sagte: „laß das seyn bis morgen, ich will auch ein wenig hinaufgehen und den Tanz mit ansehen, koch derweil dem König seine Suppe, aber laß keine Haare hineinfallen, sonst kriegst du nichts mehr zu essen." Allerlei-Rauh kochte dem König da eine Brodsuppe, und zuletzt legte es den goldenen Ring hinein, den der König ihr geschenkt hatte. Wie nun der Ball zu Ende war, ließ sich der König seine Brodsuppe bringen, die schmeckte ihm so gut, daß er meinte, er hätte noch nie eine so gute gegessen, wie er aber fertig war, fand er den Ring auf dem Grund liegen, und wie er ihn genau ansah, da war es sein Treuring. Da verwunderte er sich, konnte nicht begreifen, wie der Ring dahin kam, und ließ den Koch rufen; der Koch ward bös über Allerlei-Rauh: „du hast gewiß ein Haar hineinfallen lassen, wenn das wahr ist, so kriegst du Schläge." Wie aber der Koch hinauf kam, fragte der König, wer die Suppe gekocht habe, die wär besser als sonst gewesen, da mußte er gestehen, daß es Allerlei-Rauh gethan, und da hieß ihn der König Allerlei-Rauh heraufschicken. Wie es kam, sagte der König: „wer bist du und was machst du in meinem Schloß, woher hast du den Ring, der in der Suppe lag?" Es antwortete aber: „ich bin nichts als ein armes Kind, dem Vater und Mutter gestorben sind, habe nichts und bin zu gar nichts gut, als daß die Stiefel mir um den Kopf geworfen werden, und von dem Ring weiß ich auch nichts", damit lief es fort.

Darnach war wieder ein Ball; da bat Allerlei-Rauh den Koch wieder, er solle es hinaufgehen lassen. Der Koch erlaubte es auch nur auf eine halbe Stunde, dann solle es da seyn und dem

König die Brodsuppe kochen. Allerlei-Rauh ging in sein Ställchen, wusch sich rein und nahm das Mondkleid heraus, noch reiner und glänzender als der gefallene Schnee, und wie es hinauf kam, ging eben der Tanz an, da reichte ihm der König die Hand, und tanzte mit ihm, und zweifelte nicht mehr, daß das seine Braut sey, denn niemand auf der Welt hatte außer ihr noch so goldene Haare; wie aber der Tanz zu Ende war, war auch die Prinzessin schon wieder draußen, und alle Mühe umsonst, der König konnte sie nicht finden, und hatte auch kein einzig Wort mit ihr sprechen können. Sie war aber wieder Allerlei-Rauh, schwarz im Gesicht und an den Händen, stand in der Küche und kochte dem König die Brodsuppe, und der Koch war hinaufgegangen und guckte zu. Und als die Suppe fertig war, that sie das goldne Spinnrad hinein. Der König aß die Suppe, und sie däuchte ihm noch besser, und als er zuletzt das goldene Spinnrad fand, erstaunte er noch mehr, denn das hatte er einmal seinerzeit seiner Braut geschenkt. Der Koch ward gerufen, und dann Allerlei-Rauh, aber die gab wieder zur Antwort, sie wisse nichts davon, und sey nur dazu da, daß ihr die Stiefel um den Kopf geworfen würden.

Der König stellte zum drittenmal einen Ball an, und hoffte seine Braut sollte wieder kommen, und da wollte er sie gewiß festhalten. Allerlei-Rauh bat auch wieder den Koch, ob sie nicht dürfe hinaufgehen, der schalt aber und sagte: „du bist eine Hexe, du thust immer etwas in die Suppe, und kannst sie besser kochen als ich"; doch weil es so bat und versprach, ordentlich zu seyn, so ließ er es wieder auf eine halbe Stunde hineingehen. Da zog es sein Sternenkleid an, das funkelte wie die Sterne in der Nacht, ging hinauf und tanzte mit dem König; der meinte, so schön hätte er es noch niemals gesehen. Bei dem Tanz aber steckte er ihm einen Ring an den Finger, und hatte befohlen, daß der Tanz recht lang währen sollte. Doch aber konnte er es nicht festhalten, auch kein Wort mit ihm sprechen, denn als der Tanz aus war, sprang es so geschwind unter die Leute, daß es verschwunden war, ehe er sich umdrehte. Es lief in sein Ställchen, und weils länger als eine halbe Stunde weggewesen war, zog es sich geschwind aus und machte sich in der Eile nicht ganz schwarz, sondern ein Finger blieb weiß, und wie es in die Küche kam, war der Koch schon fort, da kochte es geschwind die Brodsuppe und legte den goldenen Haspel hin-

ein. Der König fand ihn, wie den Ring und das goldne Spinnrad, und nun wußt' er gewiß, daß seine Braut in der Nähe war, denn niemand andern konnte die Geschenke sonst haben. Allerlei-Rauh ward gerufen, wollte sich wieder durchhelfen und fortspringen, aber indem es fortsprang, schlüpfte der König einen weißen Finger an seiner Hand, und hielt es fest daran; da fand er den Ring, den er ihm angesteckt, und riß den Rauchmantel ab, da kamen die goldenen Haare heraus geflossen, und es war seine allerliebste Braut, und der Koch ward reichlich belohnt, und dann hielt er Hochzeit, und sie lebten vergnügt bis an ihren Tod.

VI.3.3 The Translation into Turkish

The tale primarily translated into Turkish for the selection experiment was Catskin as given by Edgar Taylor in the reprint of his translations of Grimm's Fairy Tales (O.U.P. 1962), pp. 259.

On the strength of the prestige of the publishing house involved, and because Annie Wilson makes a comment to the effect that it is "faithful" to the original on another tale translated by Taylor (Traditional Romance and Tale (London 1976), p. 53), it was assumed that the English translation was reliable. It was not until much later that it was found out that Taylor's translation was based on some edition, which we are at present unable to identify (it may be any edition between 1819 and 1857).[1] At all events it is closer to the 1857 edition, albeit somewhat loose compared to it, so that it is why we have chosen to give the last edition of the tale on the following pages. A later check revealed that the translator has compounded the changes in between the German versions. The German versions do agree that the princess takes with her before she flees from the house, a gold ring, a golden spinning-wheel and a golden wool-winder. The English version transmutes these three symbolic items into a gold ring, a gold necklace and a gold brooch which, to put it mildly, changes the nature of the symbolism.

Thus, the English version actually proved to be way below standard without a chance of our knowing it. As the Turkish team was carrying out the translation into Turkish making use of Taylor's text, they were informed by the Danish team that the source text in English was greatly edited. The Turkish team then was able to locate another translation of the tale by Lore Segal (The Juniper Tree and Other Tales from Grimm, pp. 236-245). Segal had apparently based his translation on the 1812 version of the tale.

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1. Taylor corresponded with the Grimm-brothers about translation in the 1820ies, and translations appeared e.g. 1823, 1826, and 1876. A closer textual study is, really, beyond the scope of the present experiment.

But the Turkish team did not yet know of the sort of alterations made by Wilhelm Grimm and Taylor; in translating this tale into Turkish, recognition by means of gifts was inserted, and the trinkets were still those names in Cat-Skin, and once again as in the German 1857 tale, and Cat-Skin the eventual marriage was not an incestuous one.

The title, Cat-Skin was translated into Turkish not as Kedi-Derisi which it literally means, but as Binbir Parçali Kürk (i.e. "Many-Fur."), as Turkish audiences were not familiar with the English name of the story and "Cat-Skin" does not describe the material she put on and by which she came to be known. When "Cat-Skin" was used as a form of address it was translated as "Kürklü", "Furry".

Long sentences were broken up and many of the "and"s were deleted for a smoother reading in Turkish.

THE TEXT OF THE 1857 GRIMM TALE IS GIVEN ON THE FOLLOWING PAGES (Please cf. footnote to VI.3.4).

Allerleirauh

Es war einmal ein König, der hatte eine Frau mit goldenen Haaren, und sie war so schön, daß sich ihresgleichen nicht mehr auf Erden fand. Es geschah, daß sie krank lag, und als sie fühlte, daß sie bald sterben würde, rief sie den König und sprach 'wenn du nach meinem Tode dich wieder vermählen willst, so nimm keine, die nicht ebenso schön ist, als ich bin, und die nicht solche goldene Haare hat, wie ich habe; das mußt du mir versprechen.' Nachdem es ihr der König versprochen hatte, tat sie die Augen zu und starb.

Der König war lange Zeit nicht zu trösten und dachte nicht daran, eine zweite Frau zu nehmen. Endlich sprachen seine Räte 'es geht nicht anders, der König muß sich wieder vermählen, damit wir eine Königin haben.' Nun wurden Boten weit und breit umhergeschickt, eine Braut zu suchen, die an Schönheit der verstorbenen Königin ganz gleichkäme. Es war aber keine in der ganzen Welt zu finden, und wenn man sie auch gefunden hätte, so war doch keine da, die solche goldene Haare gehabt hätte. Also kamen die Boten unverrichteter Sache wieder heim.

Nun hatte der König eine Tochter, die war gerade so schön wie ihre verstorbene Mutter, und hatte auch solche goldene Haare. Als sie herangewachsen war, sah sie der König einmal an und sah, daß sie in allem seiner verstorbenen Gemahlin ähnlich war, und fühlte plötzlich eine heftige Liebe zu ihr. Da

sprach er zu seinen Räten 'ich will meine Tochter heiraten, denn sie ist das Ebenbild meiner verstorbenen Frau, und sonst kann ich doch keine Braut finden, die ihr gleicht.' Als die Räte das hörten, erschraken sie und sprachen 'Gott hat verboten, daß der Vater seine Tochter heirate, aus der Sünde kann nichts Gutes entspringen, und das Reich wird mit ins Verderben gezogen.' Die Tochter erschrak noch mehr, als sie den Entschluß ihres Vaters vernahm, hoffte aber, ihn von seinem Vorhaben noch abzubringen. Da sagte sie zu ihm 'eh ich Euren Wunsch erfülle, muß ich erst drei Kleider haben, eins so golden wie die Sonne, eins so silbern wie der Mond, und eins so glänzend wie die Sterne; ferner verlange ich einen Mantel von tausenderlei Pelz und Rauhwerk zusammengesetzt, und ein jedes Tier in Eurem Reich muß ein Stück von seiner Haut dazu geben.' Sie dachte aber 'das anzuschaffen ist ganz unmöglich, und ich bringe damit meinen Vater von seinen bösen Gedanken ab.' Der König ließ aber nicht ab, und die geschicktesten Jungfrauen in seinem Reiche mußten die drei Kleider weben, eins so golden wie die Sonne, eins so silbern wie der Mond, und eins so glänzend wie die Sterne; und seine Jäger mußten alle Tiere im ganzen Reiche auffangen und ihnen ein Stück von ihrer Haut abziehen; daraus ward ein Mantel von tausenderlei Rauhwerk gemacht. Endlich, als alles fertig war, ließ der König den Mantel herbeiholen, breitete ihn vor ihr aus und sprach 'morgen soll die Hochzeit sein.'

Als nun die Königstochter sah, daß keine Hoffnung mehr war, ihres Vaters Herz umzuwenden, so faßte sie den Entschluß zu entfliehen. In der Nacht, während alles schlief, stand sie auf und nahm von ihren Kostbarkeiten dreierlei, einen goldenen Ring, ein goldenes Spinnrädchen und ein goldenes Haspelchen; die drei Kleider von Sonne, Mond und Sternen tat sie in eine Nußschale, zog den Mantel von allerlei Rauhwerk an und machte sich Gesicht und Hände mit Ruß schwarz. Dann befahl sie sich Gott und ging fort, und ging die ganze Nacht, bis sie in einen großen Wald kam. Und weil sie müde war, setzte sie sich in einen hohlen Baum und schlief ein.

Die Sonne ging auf, und sie schlief fort und schlief noch immer, als es schon hoher Tag war. Da trug es sich zu, daß der

König, dem dieser Wald gehörte, darin jagte. Als seine Hunde zu dem Baum kamen, schnupperten sie, liefen rings herum und bellten. Sprach der König zu den Jägern 'seht doch, was dort für ein Wild sich versteckt hat.' Die Jäger folgten dem Befehl, und als sie wiederkamen, sprachen sie 'in dem hohlen Baum liegt ein wunderliches Tier, wie wir noch niemals eins gesehen haben: an seiner Haut ist tausenderlei Pelz; es liegt aber und schläft.' Sprach der König 'seht zu, ob ihrs lebendig fangen könnt, dann bindets auf den Wagen und nehmts mit.' Als die Jäger das Mädchen anfaßten, erwachte es voll Schrecken und rief ihnen zu 'ich bin ein armes Kind, von Vater und Mutter verlassen, erbarmt euch mein und nehmt mich mit.' Da sprachen sie 'Allerleirauh, du bist gut für die Küche, komm nur mit, da kannst du die Asche zusammenkehren.' Also setzten sie es auf den Wagen und fuhren heim in das königliche Schloß. Dort wiesen sie ihm ein Ställchen an unter der Treppe, wo kein Tageslicht hinkam, und sagten 'Rauhtierchen, da kannst du wohnen und schlafen.' Dann ward es in die Küche geschickt, da trug es Holz und Wasser, schürte das Feuer, rupfte das Federvieh, belas das Gemüs, kehrte die Asche und tat alle schlechte Arbeit.

Da lebte Allerleirauh lange Zeit recht armselig. Ach, du schöne Königstochter, wie solls mit dir noch werden! Es geschah aber einmal, daß ein Fest im Schloß gefeiert ward, da sprach es zum Koch 'darf ich ein wenig hinaufgehen und zusehen? ich will mich außen vor die Türe stellen.' Antwortete der Koch 'ja, geh nur hin, aber in einer halben Stunde mußt du wieder hier sein und die Asche zusammentragen.' Da nahm sie ihr Öllämpchen, ging in ihr Ställchen, zog den Pelzrock aus und wusch sich den Ruß von dem Gesicht und den Händen ab, so daß ihre volle Schönheit wieder an den Tag kam. Dann machte sie die Nuß auf und holte ihr Kleid hervor, das wie die Sonne glänzte. Und wie das geschehen war, ging sie hinauf zum Fest, und alle traten ihr aus dem Weg, denn niemand kannte sie, und meinten nicht anders, als daß es eine Königstochter wäre. Der König aber kam ihr entgegen, reichte ihr die Hand und tanzte mit ihr, und dachte in seinem Herzen 'so schön haben meine Augen noch keine gesehen.' Als der Tanz zu Ende war,

verneigte sie sich, und wie sich der König umsah, war sie verschwunden, und niemand wußte, wohin. Die Wächter, die vor dem Schlosse standen, wurden gerufen und ausgefragt, aber niemand hatte sie erblickt.

Sie war aber in ihr Ställchen gelaufen, hatte geschwind ihr Kleid ausgezogen, Gesicht und Hände schwarz gemacht und den Pelzmantel umgetan, und war wieder Allerleirauh. Als sie nun in die Küche kam und an ihre Arbeit gehen und die Asche zusammenkehren wollte, sprach der Koch 'laß das gut sein bis morgen und koche mir da die Suppe für den König, ich will auch einmal ein bißchen oben zugucken: aber laß mir kein Haar hineinfallen, sonst kriegst du in Zukunft nichts mehr zu essen.' Da ging der Koch fort, und Allerleirauh kochte die Suppe für den König, und kochte eine Brotsuppe, so gut es konnte, und wie sie fertig war, holte es in dem Ställchen seinen goldenen Ring und legte ihn in die Schüssel, in welche die Suppe angerichtet ward. Als der Tanz zu Ende war, ließ sich der König die Suppe bringen und aß sie, und sie schmeckte ihm so gut, daß er meinte, niemals eine bessere Suppe gegessen zu haben. Wie er aber auf den Grund kam, sah er da einen goldenen Ring liegen und konnte nicht begreifen, wie er dahin geraten war. Da befahl er, der Koch sollte vor ihn kommen. Der Koch erschrak, wie er den Befehl hörte, und sprach zu Allerleirauh 'gewiß hast du ein Haar in die Suppe fallen lassen; wenns wahr ist, so kriegst du Schläge.' Als er vor den König kam, fragte dieser, wer die Suppe gekocht hätte. Antwortete der Koch 'ich habe sie gekocht.' Der König aber sprach 'das ist nicht wahr, denn sie war auf andere Art und viel besser gekocht als sonst.' Antwortete er 'ich muß es gestehen, daß ich sie nicht gekocht habe, sondern das Rauhtierchen.' Sprach der König 'geh und laß es heraufkommen.'

Als Allerleirauh kam, fragte der König 'wer bist du?' 'Ich bin ein armes Kind, das keinen Vater und Mutter mehr hat.' Fragte er weiter 'wozu bist du in meinem Schloß?' Antwortete es 'ich bin zu nichts gut, als daß mir die Stiefeln um den Kopf geworfen werden.' Fragte er weiter 'wo hast du den Ring her, der in der Suppe war?' Antwortete es 'von dem Ring weiß ich nichts.' Also konnte der König nichts erfahren und mußte es wieder fortschicken.

Über eine Zeit war wieder ein Fest, da bat Allerleirauh den Koch wie vorigesmal um Erlaubnis, zusehen zu dürfen. Antwortete er 'ja, aber komm in einer halben Stunde wieder und koch dem König die Brotsuppe, die er so gerne ißt.' Da lief es in sein Ställchen, wusch sich geschwind und nahm aus der Nuß das Kleid, das so silbern war wie der Mond, und tat es an. Dann ging es hinauf, und glich einer Königstochter: und der König trat ihr entgegen und freute sich, daß er sie wiedersah, und weil eben der Tanz anhub, so tanzten sie zusammen. Als aber der Tanz zu Ende war, verschwand sie wieder so schnell, daß der König nicht bemerken konnte, wo sie hinging. Sie sprang aber in ihr Ställchen, und machte sich wieder zum Rauhtierchen, und ging in die Küche, die Brotsuppe zu kochen. Als der Koch oben war, holte es das goldene Spinnrad und tat es in die Schüssel, so daß die Suppe darüber angerichtet wurde. Danach ward sie dem König gebracht, der aß sie, und sie schmeckte ihm so gut wie das vorigemal, und ließ den Koch kommen, der mußte auch diesmal gestehen, daß Allerleirauh die Suppe gekocht hätte. Allerleirauh kam da wieder vor den König, aber sie antwortete, daß sie nur dazu da wäre, daß ihr die Stiefeln an den Kopf geworfen würden und daß sie von dem goldenen Spinnrädchen gar nichts wüßte.

Als der König zum drittenmal ein Fest anstellte, da ging es nicht anders als die vorigemale. Der Koch sprach zwar 'du bist eine Hexe, Rauhtierchen, und tust immer etwas in die Suppe, davon sie so gut wird, und dem König besser schmeckt, als was ich koche;' doch weil es so bat, so ließ er es auf die bestimmte Zeit hingehen. Nun zog es ein Kleid an, das wie die Sterne glänzte, und trat damit in den Saal. Der König tanzte wieder mit der schönen Jungfrau und meinte, daß sie noch niemals so schön gewesen wäre. Und während er tanzte, steckte er ihr, ohne daß sie es merkte, einen goldenen Ring an den Finger, und hatte befohlen, daß der Tanz recht lang währen sollte. Wie er zu Ende war, wollte er sie an den Händen festhalten, aber sie riß sich los und sprang so geschwind unter die Leute, daß sie vor seinen Augen verschwand. Sie lief, was sie konnte, in ihr Ställchen unter der Treppe, weil sie aber zu lange und über eine halbe Stunde geblieben war,

so konnte sie das schöne Kleid nicht ausziehen, sondern warf nur den Mantel von Pelz darüber, und in der Eile machte sie sich auch nicht ganz rußig, sondern ein Finger blieb weiß. Allerleirauh lief nun in die Küche, kochte dem König die Brotsuppe und legte, wie der Koch fort war, den goldenen Haspel hinein. Der König, als er den Haspel auf dem Grunde fand, ließ Allerleirauh rufen: da erblickte er den weißen Finger und sah den Ring, den er im Tanze ihr angesteckt hatte. Da ergriff er sie an der Hand und hielt sie fest, und als sie sich losmachen und fortspringen wollte, tat sich der Pelzmantel ein wenig auf, und das Sternenkleid schimmerte hervor. Der König faßte den Mantel und riß ihn ab. Da kamen die goldenen Haare hervor und sie stand da in voller Pracht und konnte sich nicht länger verbergen. Und als sie Ruß und Asche aus ihrem Gesicht gewischt hatte, da war sie schöner, als man noch jemand auf Erden gesehen hatte. Der König aber sprach 'du bist meine liebe Braut, und wir scheiden nimmermehr voneinander.' Darauf ward die Hochzeit gefeiert, und sie lebten vergnügt bis an ihren Tod.

VI.4 The Ungrateful Snake, the Fox and the Man

VI.4.1 The Text

VI.4.1.1 The Danish Variant

As mentioned (p. 69), the Danish variant of the tale classified as AaTh 154-155 had been found in Gustav Hein's translation Danish Fairy Tales from Svend Grundvig (London 1914 (rpt. 1920)). The Danish original was a popularised edition of fairytales made by Svend Grundtvig, Danske Folkeæventyr fundne i Folkemunde og gjenfortalte af Svend Grundtvig. Ny Samling (Copenhagen 1878), pp. 187-190, as Gode Gerningers Løn. In the first collection of these popularised tales, Svend Grundtvig explicitly states that the variants printed have all been re-told "freely", and that he is confident that "although none of these fairytales will be found in the oral tradition ["Folkemunde"] the exact way they appear here, every one of them ... will be recognised ... as the same fairytale, often in a more complete and purer form than is now found in one single locality." (tr. from the "Efterskrift" in Danske Folkeæventyr efter utrykte Kilder, gjenfortalte af Svend Grundtvig (Copenhagen 1876), pp. 231-232). The English translation thus contains elements from several variants.

The most relevant one was sent to Grundtvig by Miss Nanna Reedtz of Bisgaard on 18 October 1857. Bisgaard is situated c. 6 kilometres West of Horsens. From the covering letter it seems as if Nanna Reedtz had collected the tale (she sent a total of 5 items on this occasion) only shortly before. Her informant is "a little boy", and either he or she had given it the ironic title [viz. The Reward for Good Deeds].

In the tale a man frees a snake from a tree. It promises not to sting him. But as soon as it is free it intends to do so, for "good deeds are ill requited". The man does not agree. They ask an old horse which agrees with the snake. The man asks for a second opinion, runs hurriedly to Reynard the Fox, and promises it two fat geese. Reynard says the man is right, and the snake leaves. The man goes home, and asks his wife to put two geese in a bag; but she puts in two big dogs. When the man has handed the bag over to the fox, it must run for its life. Finally it sits down under a tree. A man in the tree drops an axe, and thus cuts off Reynard's tale. Once more it runs off.

Another variant, collected by Jeaninna Stampe from Southern Sealand, was received by Grundtvig 20 November 1853 without a title and printed as Gode Gerningers Løn [Rewards for Good Deeds] (i.e. the title given to the tale from Miss Reedtz) in Gamle danske Minder, vol. 2, p. 124. In the Stampe variant there are three judges, the two first ones are horses, and the last one a man who kills the snake. These snakes bite, but in the only variant recorded by Evald Tang Kristensen from Inger Katrine Pedersdatter, Hestbæk Mark, Himmerland around Christmas 1883 (Minder, II, 351) and printed as Rævens gode Hjælp [The Fox's Good Help] in Evald Tang Kristensen, Danske Dyrefabler og

Kjæderemser samlede af Folkemunde (Århus 1896), pp. 29-30, we meet with a huge snake (viz. a "lindorm", see p. 42 footnote 2)): a man frees its head from under a stone. It then wants to swallow him. They are to ask the first three beings they meet if it is not true that wickedness is the way of the world. The first two judges, an old woman and an old horse, both agree. The last judge, the fox is not promised anything, but demands to see what happened - as in the Greek tale. Once the "lindorm" has placed its head under the stone, the two others leave.

All the elements in the Greek tale are thus found in Danish variants, the closest being the Reedtz variant.

VI.4.1.2 The Turkish Variant: The Traveler and the Viper

The tale is classified as Aa Th 155+154, TTV 48+48VI. Boratav states that three variants of this tale have been registered in two small cities of Anatonia (Az Gittik Uz Gittik). The variant accessible to the Turkish Team was the one published in Az Gittik Uz Gittik pp. 48-51. It was recorded on tape by Hayrünnisa Boratav in 1964 in the village of Narlıdere, near Izmir. The narrator is Ibrahim Özkan, a Shiitic woodcutter. Ibrahim Özkan was born in 1911 in Aydın, a city close to the Aegean coast. He lived in the city until 1934 when he moved and settled in Narlidere. Özkan has contributed five other tales to Boratav's collection besides The Traveller and The Viper.

In the Turkish variant a traveller accidentally sets a tree on fire and saves a snake trapped in it. The snake then wants to sting him, but accepts that they consult three others. The first, an ox, sides with the viper, and so does the second, a river. The last judge, a fox, surreptiously demands a bribe from the man, and then sides with him. The snake departs peacefully, and the man promises the fox forty hens and forty cocks the next day. Instead he puts forty dogs into it, and gives these to the fox. The fox saves its own skin, but swears to steal man's poultry from then on.

VI.4.1.3 The Outside Variant

The outside variant of Aa Th 154, 155 was the one printed in More Greek Folk Tales (Oxford, Clarendon Press, 1955) pp. 9-11. This version was the one originally published in Thrakikâ XVII (1942),pp. 108-109 and translated into English by R.M. Dawkins. The tale was recorded in the village of Kastaniés in Thrace, but apart from this we have no information about the narrator, the recorder, and the time.

The English text was taken as our source of reference at the time the translations were made into the respective target languages. Later on, when we had access to the Greek original published in Thrakikâ, a word for word check of the Greek version against the English translation brought to light two translation errors, noted in the texts below.

VI.4.2 The Translation into Danish

By Danish standards, the punctuation was too loose. It was therefore necessary to introduce a few more full stops, and to delete some of the numerous conjunctions, especially "ands".

The gesture made by the man (p. 2, ll. 27-28) was interpreted as taking place "at the same time" (because of the word "together").

Polly the fox (p. 2, l. 28 et seq.) was translated by the normal Danish nickname, viz. "Mikkel Ræv", which is male.

The expression "Was this man your dear grandfather?" (p. 3, l. 14) was taken to be an inept translation of a Greek idiomatic phrase and rendered by means of a paraphrase: "Was this man a dear relative of yours, or what?".

VI.4.3 The translation into Turkish

"Fox" is a neuter noun in Turkish so in order to convey the fact that this particular fox was a female one the English phrase "a fox was sunning herself" was translated as "a female fox was sunning" (p. 2, l. 22). The stock phrase used with reference to "fox" in Turkish is "the cunning fox" so "Polly the fox" was rendered into Turkish as "the cunning fox" and "Dame Polly" as "The Cunning Dame".

THE ENGLISH TEXT OF THE UNGRATEFUL SNAKE IS GIVEN ON THE FOLLOWING PAGES.

The ungrateful Snake, the Fox, and the Man

p. 1

On this story, seemingly from the East, Politis has written in *Laographia*, ii. 160, and Halliday has a note in *M.G. in A.M.*, p. 245. The story falls into two parts: in the first the man by the cunning of the Fox is able to destroy the ungrateful Snake; in the second part, which is sometimes lacking, we have the ingratitude of the man to the Fox, when she comes to claim her promised reward. In the version from Thrace, which I print here, the animals speak in character: the matter-of-fact ass, the generous horse, and the cunning Fox, who turns everything to her own advantage, until at the end she is worsted by the still greater artfulness of the man.

The Greek variants are:

1. Pontos: *Istoria kai statistiki tis Trapezoúntos*, by Savvas Ionidis, 1870, p. 266.
2, 3. Cappadocia: *M.G. in A.M.*, pp. 335, 439.
4. Indje Sou, near Kaisariyeh: Carnoy et Nicolaïdes, *Traditions populaires de l'Asie Mineure*, p. 238.
5. Thrace: *Thrakikd*, xvii. 108. Here translated.
6. Epeiros: Hahn, No. 87 (ii. 95).
7. Dorb: reference in *La graphia*, ii. 161, to G. Koutra, *50 Mowapádes*, Athens, 1899, pp. 3–7. Inaccessible to me.
8. Lecce: Morosi, *Studi sui dialetti greci*, p. 75.

NO. 3. THE UNGRATEFUL SNAKE, THE FOX, AND THE MAN[1]

One day a man was on his way to the mountain and he saw on the slope a big tree set on fire, and he heard a wild hissing. He went up and saw among the branches a great snake about to be burnt. When the snake saw the man he begged him to save him, and the man was sorry for the snake and took a long stick and pushed it in among the twigs. The snake coiled himself round the stick, and so escaped out of the tree.

[1] Text from Thrace; printed in *Thrakikd*, xvii. 108.

Instead of being thankful to the man who had saved him, the snake coiled himself round the man to devour him; because, he said, it was also a man who had lit the fire. The man began to plead for mercy but the snake would not listen to him. Then the man said: 'Before you devour me, let us take the verdict of anyone whom we may meet.' So, the snake being coiled round the man, they met with an ass, and him they made their judge and told him what had happened. The ass gave his opinion, saying to the snake: 'You shall devour the man, for man is a creature without kindness. He loads me up, he beats me, and now he has left me here with nothing to eat. Till the very day I die, the burden of the saddle is upon me.' When the man heard this he said: 'One judge is not enough; let us go to a second.' The snake consented, and a little farther on they met a horse and told him what had happened. The horse was sorry for the man and said to the snake: 'The man did well by you; you must not devour him.' The snake would not consent to this and they agreed to go to a third judge, and as he said so it should be done.

Then on their way they saw a fox sunning herself on a rock. They went up to her. At first the fox was frightened, but when she saw the snake coiled round the man, she said: 'They must surely have some quarrel,' and so she stayed there waiting for them. When they came, the man made a sign to the fox: he held out his forefinger and then all the ten fingers together. Immediately Polly the fox understood that he was promising her a cock and with it ten hens; to this she gladly consented and listened to all the story and what the snake had said to him. 'To be a fair judge and to do no injustice to you, I must see what has happened. There is a tree just here; the snake must go up into it.' The snake went up the tree and the fox said to the man: 'Set fire to it.' The tree caught light, and just as the man was preparing to thrust his staff into the fire for the snake to escape, 'I say! what are you doing?' cried the fox. 'Let him burn, and you now go and fetch me what you promised.' The man was very happy to have escaped, and he went to his house and took a sack and ran round in the courtyard to catch the hens to carry them

to the fox. His wife heard the noise the hens were making, and she came out into the yard, and when she was told why he wanted to catch them, she said: 'And did I rear them up for this, to be given to the fox? Put the dog into the bag and take that to the fox.' 'You are right, my wife,' said he. So he put the dog into the sack and loaded it up on his back, and went off to the place where the fox was waiting for him. From a long way off the fox saw him coming with his burden, and wagged her tail with delight to think that she would have the hens to eat. But presently she had to sweat, running up the hill to get away from the dog. She sat down on a rock, and beating her brow with her paw she said: 'And how was this your business, Dame Polly, to set yourself up as a judge? Was this man your dear grandfather?' And so she beat her brow, and I was standing there on one side and saw her myself.

NOTES:

p. 2, l. 10 "without kindness". The later collation with the original has shown that it should properly be "thankless".

p. 2, ll. 11-12. The line should properly read: "He beats me, makes me go hungry, and I am to carry his saddle until I die." This original phrasing is more generalised than the wording in the translation which focusses on the specific situation.

VI.5 MUSK AND AMBER

The tale belongs to the widespread group classified as AaTh 425, 425A, and it is therefore reasonable to deal first with the outside text before we turn to the national ones.

VI.5.1 The Texts

VI.5.1.1 The Outside Variant

The outside variant was printed by R.M. Dawkins in Greek Folk Tales (Oxford, Clarendon 1953) pp. 62-69, and translated by Dawkins from Greek. The tale had been collected on the island of Kárpathos and been published by Mikh.Nouáros in Laographiká Sýmmeikta Karpáthou (Athens 1932-34), vol. I, p. 292.

The main theme of the tale is the marriage of a girl to some strange half-human creature. His mother sets the girl a number of impossible tasks and only her (would-be) husband's intervention makes it possible for her to do them. In the end the girl often has to go to Hell to get something for her lover's wedding to another girl, and (frequently by flattering the guardians) she gets away with it, and is eventually united with her lover. It is mentioned in Dawkins' introductory comments to the tales (reprinted with the tale) that in other variants of this tale the bridegroom presents himself to the bride-to-be as a snake, a frog, an eagle, a horse, and so on, who eventually transforms homself into a young man; and,hence, apparently Dawkins gives the tale under the title of The Girl Who Married an Animal, although the male protagonist is nowhere presented as an animal.

The English text was used, but a collation with the Greek text was undertaken at a later stage. It brought about one euphemistic translation, noted below. The Greek text is highly colloquial, with idioms, stock-phrases, proverbs, and so on. The setting is very specific.

VI.5.1.2 The Danish Variants

The AaTh group 425 is quite common in Denmark. Brandt thus registers 10 variants of 425; 11 of 425A, 10 of 425B and 9 of 425C in the Evald Tang Kristensen collection alone. Svend Grundtvig has printed 4 tales in this group in his Gamle danske Minder i Folkemunde: Folkeæventyr, Folkeviser, Folkesagn (1854-61). There is at least one in Kl. Berntsens Folke-Æventyr samlede og udgivne for Skolen og Hjemmet (Odense 1873), and two in Jens Kamp's, Danske Folkeminder, Æventyr, Folkesagn, Gaader, Rim og Folketro (Odense 1877), etc.

Most of these tales, however, bear little resemblance to Musk: Unwittingly the father of a girl promises her to an animal (frequently for something she has wanted to get), and despite his attempts to foist off (usually two) other girls on the animal, he is unsuccessful. The girl goes with the animal, and - in many cases - visits her parents, and bears her animal husband

children which are taken away. She lives in utter darkness with him, but eventually lights a candle to see him - to find that he is a prince, but he then disappears right away: by seeing him, she has infringed upon the enchantment in which he was held, and often she has done so shortly before his release. She sets out into the world to find him, and frequently meets with obstacles (a glass-mountain/loosing her way), and finally, sometimes by means of friendly helpers, she comes to a castle or a farm.

In the one major group of these tales she then shows three gold things (usually a spinning wheel, a wool-winder, and a gold apple or a ring),and buys access to her husband's bed. But he is given a sleeping draught the first two nights. Having been warned the last night, he throws the sleeping potion away, and is reunited with his wife (and children) and not married to the witch (or her daughter).

In the other major group of these fairy tales, the wife enters service, and has to do some insurmountable tasks, but is helped out every time by an animal (her husband in another shape). One of the tasks is often going to hell or something associated with it where - like the protagonist is sent to get e.g. jewelry for the wedding of the witch's daughter with somebody unknown. In some few cases candles are tied on to her fingers, after her return and while the marriage is to take place, so that she may catch fire. She is saved when she calls out for her beloved or promises to love the animal.

Compared to the Danish variants, the Greek version is curiously truncated, since it leaves out the whole question of a marriage before the girl sets out on her quest.

The only tale in which the animal is a horse (as in the Turkish variants) is in Skjønheden og Hesten [The Beauty and the Horse], printed in Evald Tang Kristensen, Æventyr fra Jylland. Anden Samling (Copenhagen 1884): Essentially it only deals with the horse/husband pining away when the girl is gone for too long (i.e. AaTh 425C).

Three other tales show other correspondences with Musk, although they all have the beginning where the girl is married to an animal.

Hundebruden [The Dog's Bride] was printed in Evald Tang Kristensen Danske folkeæventyr, optegnede af Folkemindesamfundets medlemmer (Viborg 1888) pp. 1-13. It was recorded from Kristen Nielsen in Ringive (c. 6 kilometers SW of Give) in 1884. After the girl looses her dog-husband by spilling the wax, he is gone to a place commonly associated with witches. She starts her search (as in the Greek and Turkish variants), and is helped along by three old women. The last one makes it possible for the girl to enter service with the witch (cf. Musk). She must first make white linen black - and is helped by a cock, which does so, even though she refuses to love it, since she has a beloved (both tasks and her the act (but not the reason) correspond to what we find in Musk). As in the Greek tale there is

to be a wedding, but here between the witch's daughter and somebody unknown. The girl is sent to the witch's sister (as in Musk) to get a bridal brooch. The cock warns her of one danger: the gateway is guarded by lions and tigers (weak parallel with Musk), which will become tame when seeds are thrown at them. She will be given something to eat, but should avoid doing so not to be poisoned (a weak parallel to Musk, where the girl leaves without eating anything - and a strong one to Girl where the protagonist uses the almost same trick as here). At the castle candles are put on her fingers as in the Turkish version. The groom turns out to be her husband, and once she has called him her beloved, she is freed. And they leave quickly for home.

Min Hjærtens Ven [My Beloved], recorded by the teacher Mr. Lind in Gullestrup (no informant given) and printed in Evald Tang Kristensen, Æventyr fra Jylland. Anden Samling (Copenhagen 1884), pp. 324-335, also bears some similarity with Musk and Çember-Tiyar. At the beginning both protagonists are "normal": two young people fall in love. The girl's mother suggests that the girl throw the burnt-out wick at her lover three times, and right away he is transformed into a small dog that takes off (so here, the girl is in no doubt that her lover is transformed as in Çember-Tiyar). During her quest, she meets three helpers, and thus finds the farm/manor where he is. She, however, is also warned that she cannot recognise him while he will recognise her. She enters service here. The first impossible task is to clean the sheephouse, then to wash black sheep white. Both times a dog appears, and even though she refuses to accept it for her beloved, it helps her. Then she must go to "Hekkenfeld" to get a bridal jewelry for the woman's daughter who is to be married. As in Musk, she is not told the way, but the dog helps her and warns her of the guardians/dangers and and how to overcome them: there are girls that try to light a fire; two hungry dogs; a bridge that needs a board; etc. as well as food she must not eat. She does the appropriate things, and, as in Musk, she is then pursued by the witch on her way out, but now her services stand her in good place, and she gets out and home. As in the former variant, and in the Turkish one, candles are put on her fingers, and when she then tells the dog it is "her beloved", it saves her, the wicked family is burnt, and they take over. Since this tale stresses the tasks, notably the tour to hell more than the other Danish variants, and the young man is not transformed at the beginning, this tale is, then, in some respects, closest to Musk and Çember Tiyar.

Den lille hvide Hund [The Little White Dog], was recorded in the district around Præstø by Miss Bolette Rørdam from Mern (no informant given). It is printed in Svend Grundvig, Gamle danske Minder i Folkemunde: Folkeæventyr, Folkeviser, Folkesagn vol. I (Copenhagen 1854), pp. 100-105. In it one of the girl's tasks is to go to Hell to the witch's sister, to get musicians, and she is to find the way herself as in Musk. The helping dog tells her that she must pass a bridge, a wicket, and a dog, and

not eat the food. By wit she avoids eating the food, and then escapes, pursued by the witch. Once back the girl is now, almost as in Musk, to wash black wool white. She is helped by the dog. But when she gets to the shirt on which the wax spots are, she cannot clean it until she is helped by the little dog. And then the witch's magic spell is broken, and while she is exploded into many flint stones, the girl and her husband are united.

The above summaries, then, illustrate that the basic idea in Musk and some of the elements are also found in Danish tales. The Danish variants, however, bring out much more strongly the symbolic estrangement or alienation between husband and wife, or lovers, who are finally reunited, than does the Greek variant we had chosen.

VI.5.1.2 The Turkish Variants

In both "The Horse Husband" and "Çember-Tiyar" (see above p. 69) the young man who wishes to marry the young girl first appears to her and to everybody else in the form of a "horse." In both versions his mother turns out to be an ogress and she intends to wed her son to a relative of hers. In both variants the protagonist has to undergo a series of ordeals, with the help of her lover, before she is able to fool his ogress mother and escape from her sphere of power. Marriage takes place once the mother-in-law is out of the way.

In the Greek and the Turkish versions of the story trouble arises as a result of the girl's impatience. The Greek protagonist is impatient for her mother's arrival to eat the bread; the Turkish protagonists in the afore-mentioned tales are impatient with their respective sisters' attitude. They cannot endure their sisters' insults and give away their fiancés' secrets. As a result, they have to suffer the consequences.

The end of the Turkish tales however is quite different from that of the Greek tale in which the ogress mother-in-law reconciles with the bride. In The Horse Husband the young man kills his ogress mother; in Çember-Tiyar the ogress-mother is made to believe that her son and his beloved are dead and she stops chasing after them.

VI.5.2 The Translation into Danish

The title was clearly an un-authentic misnomer. The original title "Musk and Amber", given in the footnote, was used as the point of departure: It was interpreted as "musk and ambergris", but since these two fragrant substances are virtually unknown in Denmark, the hyperonym "fragrance", "Velduft", was used. This, then, was also the young man's name.

The references to specific places, viz. Aimona, Menitês, Plâka, Krâmba, and "the river we have here" (pp. 2, 11; 3, 29; 5, 26, 28, 39) were substituted with paraphrases.

The fine distinction made between "the Virgin of Mercy" and "the Virgin of Grace" (p. 6, 17 and 20) would be lost on most Danish readers who are not interested in religion, let alone Roman Catholicism, and in both cases the phrases were rendered as "the Virgin Mary".

The specific Greek coin of "piastre" (2,5) was substituted for the more non-descript "skilling". And since Danish tales almost invariably use the word "slot", i.e. "castle" for the dwellings of the powers that be (wicked or otherwise), this word was used for the ogress' "tower" (e.g. pp. 3, 35; 6, 27).

In order to clarify the meaning, the word "instead" was inserted l. 8, 24, after "her".

Apart from this a faithful rendering of the text offered no problems.

The Translation into Turkish

The title of the story was translated as The Girl Who Married the Son of an Ogress to make up for the inconsistency between the title and the content of the Greek tale - nowhere in the story do we see Moskámbari in the form of an animal.

The Greek names of the places the girl travels through, were deleted.

Formulas and idiomatic sayings were tailored in accordance with the rules of the Turkish language. Also deleted were the distinctions between "The Virgin of Mercy" and "the Virgin of Grace" since Turkish readers are not familiar with the Christian faith. All such references were rendered as "the Virgin Mary."

ON THE FOLLOWING PAGES IS THE ENGLISH TEXT FOR THE TALE LISTED AS THE GIRL WHO MARRIED AN ANIMAL BY DAWKINS

The Girl who married an Animal

Introductory Comment by R.M. Dawkins:

THE marriage of a girl of this world to a husband either from Fairyland, or an animal, or only partly human, and often under some enchantment, is a very common theme and several types may be distinguished though the lines are often not easy to trace.[1] In this book we have stories under the headings, *Cupid and Psyche*, *The Princess's Kerchief*, *The Gift to the youngest Daughter*, and all belong here. So also does the present story, *The Girl who married an Animal*.

The central theme of these animal bridegroom stories is that a girl is in love with some creature, half animal and half human. His mother sets herself against the human bride who escapes only because her husband shows her how to perform his mother's commands. Often the mother arranges another marriage for her son and the heroine's last task is to go and fetch from the mother's sister the instruments of music to be used at the wedding. In the end the second bride chosen by the hostile mother is driven away and the heroine and her strange husband are left to their happiness. In the Kárpathos version translated the husband is neither an animal nor yet quite a man: he is 'Moskambari', Musk and Amber, the son of an ogress who has made a marriage for him with the daughter of her sister, another ogress. The girl makes her escape from the ogress's wicked sister by disarming all her guardians, the lion, the barrier field, the fountain, the fig-tree, and so on by flattering them absurdly; softened by this they let her pass by. On this widely spread incident of the flattery of guardians, found also in Sicily, in Albania, and in Russia, there is a long note in *Forty-five Stories*, p. 171, to *The magic Brothers-in-law*.

In the Calabrian version the story is presented rather differently. The centre of it is not the bride but her animal husband, the Handsome Horse. The girl loses him, after the Cupid and Psyche manner, by revealing their marriage, and the horse gets betrothed to the squint-eyed daughter of a witch. The bulk of the story is concerned with the efforts of the witch to get rid of the horse's wife by setting her impossible tasks; in the fulfilment of which she is always helped by her husband the Handsome Horse. At the end the squinting bride is by an accident killed by her own mother the witch.

[1] **BP.** ii. 234, iii. 166.

The Girl who married an Animal

The story may be regarded as Balkan; versions have been found in Turkey and among the Bulgarian gipsies,[1] and it has been studied in *Forty-five Stories*, p. 222. In Greece I find ten versions and also the one from Calabria, though how far the stories of these Greeks of Calabria belong to Greek and how far to Italian story-telling is not an easy question.

As in another story from Kárpathos, No. 27, the story is localized in the island: Menitès is a large village in the southern part of the island; the other places I do not know.

The Greek references for this story are:

1, 2, 3. PONTOS: *Astír tou Pontou*, i. 247; unpublished version by Valaváni; *Arkheion Pontou*, viii. 195.
4. KÁRPATHOS: Mikh.-Nouáros, *L. S. Karpáthou*, i. 292, translated below.
5. KOS: *Forty-five Stories*, No. 17, p. 213.
6. KÁLYMNOS: *Folklore*, xi. 115.
7. MITYLENE: *Folklore*, xii. 86.
8. CRETE (or KASOS): given me verbally by Professor Trypanis.
9, 10. THRACE: *Thrakiká*, xv. 362; and xvii. 97.
11. BOVA IN CALABRIA: *La Calabria*, v. 9.

NO. 13. THE GIRL WHO MARRIED AN ANIMAL[2]

There was an old woman with a one and only daughter. All the week they used to work at home, mother and daughter together, spinning and weaving; often too they went working in other people's houses, so that by Saturday they might have five or ten piastres to buy a little barley and grind it for flour and knead a cake to have food for two or three days. Then half-way through the week they would do the same thing, and so again and again. One Saturday they had no brushwood to bake the cake, and the mother said to her daughter: 'You stay here, my daughter, and look after the house, while I go and fetch from behind here a few twigs to heat the oven, that we may bake our cake.' The old woman went off, as far as right behind Aimona; she went about here and there but could find nothing. She went down, and down the hill as far as the streams, to find a few twigs to bring home. When the girl saw that her mother was

[1] Turkish from Kunos, *Forty-four Turkish Stories*, p. 70, and Kent, p. 79, which latter is *Istanbul Masallari*, p. 121. The Bulgarian gipsy version is in the *Journal of the Gypsy Lore Society*, n.s. v. 280.

[2] Text from Kárpathos, in Mikh.-Nouáros, i. 292, with the title *Musk and Amber*.

The Girl who married an Animal

late, she said to herself: 'Who can say when my mother will come back? She must have run into some women talking and chattering and has forgotten all about it.' Then instead of waiting for her mother and to see what would happen, she sat down and ate the whole cake unbaked, the naughty girl! Then her mother came home with the twigs on her shoulder all sweaty and tired, and the daughter told the old dame that she had eaten the cake unbaked. The mother cursed her, saying: 'Away with you, my daughter, and may the kerchief on your head fly away to the house of the ogress.' The moment the old woman had done speaking, a mighty wind blew and carried away the kerchief from the girl's head right up into the sky. The girl ran after it crying: 'You women there, good luck be with you! Catch me my kerchief, for, alas! I have no other one to put on.' But how was anyone to catch it? She ran and ran, and when she got sight of it, the kerchief was caught on a fence. To recapture it, the girl jumped over into the courtyard, because the fence was very high and she could not reach over it. When the girl got into the courtyard, lo! the ogress suddenly appeared and said: 'How have you come here, girl? Here where no bird can come, no bird show itself in the sky? And what do you want here?' The girl said: 'O good woman, don't scold me for coming into your courtyard without your leave. The wind carried off my kerchief and I was running after it to catch it and in my trouble I did not know where I was going.' The ogress said: 'It is no matter, my girl, how you came into my courtyard for you are never to go out again.' The ogress was whetting her teeth to eat the girl. In her terror the girl trembled like a reed, and her tears ran down like the waters of the river we have here. But it seems that the ogress saw how beautiful she was and was sorry for her, for she said: 'To do you a favour and to help the good luck of my son Musk and Amber, I will not devour you, provided you can do what I tell you to do. Late tomorrow I am making a marriage for my son Musk and Amber. Now, look at my tower with its forty rooms! Here are the keys and you must go and sweep them all thoroughly; let me not find a single grain of dust for my tongue to lick up! If by evening you finish this work, good; you will be let go free. If not, look out; you understand?' So the girl took the keys and opened the rooms. Inside they were all choked with dust, and there she sat down and

The Girl who married an Animal

lamented her fate. As she sat, lo! there appeared a young man as fair as an angel. When he saw the girl—she was indeed five times fair—he was pleased with her, and said: 'Why are you crying, my girl? Has my mother her eye on you to get rid of you?' She told him all her troubles. Then the youth said: 'Come, let me give you a kiss, and I will tell you how to escape from my mother's hands.' She said: 'You mustn't kiss me; never mind if you don't tell me anything.' When Musk and Amber saw that the girl was resolute, he had pity on her and said: 'Early in the morning you must get up before the sun rises and turn to the east and say: "Come hither, you twelve winds, and blow and carry away all the dust from the tower of the ogress, for in the evening we shall make a wedding for Musk and Amber."' Even as Musk and Amber had told her, the girl did. She came forward and cried aloud: 'Come, you twelve winds, blow and sweep out the tower of the ogress, for in the evening a marriage will be made for Musk and Amber.' Then at once the twelve winds started to blow, and they made the ogress's tower spotless as crystal. Then came the old ogress and licked over the place with her tongue; she could not find a speck of dust. Then she said: 'Either your mother is a witch, or your father one who reads the stars, or you have had a counsel from my son Musk and Amber.' The girl said: 'Neither is my mother a witch, nor my father one who reads the stars; and your son Musk and Amber, where have I seen or known him?'

Then the ogress said to her: 'You must go and wash the clothes needed for the wedding and make them all as white as paper.' Then she gave her a cake and a bar of soap and a hungry dog and said: 'You must bring back the bar of soap untouched and the clothes all as white as paper and the cake uncut and the dog fed to the full. If you don't do all this, your end has come.' The girl took the clothes and the cake and the soap and the dog, and went to the brink of the river and sat down and lamented to think what would happen; what was she to do?

Then Musk and Amber again came and spoke to her just as before. 'Come, my girl, let me kiss you and I will tell you what you must do.' She said: 'You mustn't kiss me; never mind if you don't tell me anything.' Once more he had pity on her, and it seemed he was now in love with her, and so he said: 'You must turn in the direction where the sun sets and cry aloud:

"Come, ye good women, all of you together, and wash the clothes of Musk and Amber, because we are to make a marriage for him in the evening." So the good women gathered together, thousands and millions of them, and they brought bread in whole batches, and the dog ate till he was crammed, and the girl too. Then they washed the clothes and made them as white as starch, and the cake remained uncut and the bar of soap untouched. When she brought everything back in the evening, the ogress said the same thing.

Again the ogress said: 'Now you must go and stuff my son's mattresses all of them with feathers from the birds of God, and then we shall give them to Musk and Amber for his wedding.' Again Musk and Amber met her and told her to go up on the mountain and cry aloud: 'Come, all ye birds of heaven, and lament for Musk and Amber, for he is dead. Then they will come and shake out their feathers, and you must gather them together and stuff the mattresses with them and then bring them to the ogress.'

When the ogress saw how clever the girl was and that she had been able to do everything she had ordered, she then sent her to her sister, telling her as a pretext to bring the fiddles for Musk and Amber's wedding: but her intention was to be rid of her. This sister was even wickeder than she was, and even if a man had the strength of an ogre, he would not have escaped from her hands. So the girl went off, walking and walking and on and on, as one might say from here to Menités, all the way to the place where the ogress's sister was. When she got as far as, say, Pláka, where you have a view of Krámba, there she sat down to rest and to eat a crust of bread to get fresh strength to continue the journey. At that place, lo! Musk and Amber again showed himself, and said: 'Where are you going this way, my girl?' She said: 'Your mother has sent me to her sister.' To himself he said: 'What a bitch! What a wicked sinful woman!' Then he said: 'Come and let me kiss you,' and so on. She said: 'You mustn't kiss me,' and the rest. He said: 'Where you are now going, your eyes had better be four than two, for my aunt is far worse than my mother.' She said: 'What you tell me, I will do, and for all the good you do me, your reward will be from God.' He said: 'From here you must go down towards Krámba; the road is easy. On the road you will meet a crooked old

woman, whose eyelashes you will see trailing down on the ground: you must ask her to show you the way. She will say that she cannot see to guide you, and you must take your scissors and clip her eyelashes, and then she will tell you what way you must go. And then as you go farther you will find a woman sweeping up the ashes in an oven with her breast. You must cut a strip off your dress and sweep up the ashes for her, and then go on again. Going farther you will find a fig-tree with a crop of wormy figs, and you must pick one and eat it and then say: "Oh, oh, what beautiful nice figs this fig-tree is bearing, and I wish I had known of them and come by every day to eat them." Farther on you will come to a fountain with water stinking and full of worms, and you will stoop down to drink and then say: "Oh, how cool this water is and how refreshing! I wish I were here every day to drink of it and slake my thirst." Then you will go farther, and come to a little church of the Virgin of Mercy, before whose picture men are burning ass's dung as incense. You must throw away the dung and take incense and offer it and do homage and kiss the picture of the Virgin of great Grace; then you will go on your way. Farther on you will find a field full of briars, and thistles for asses and prickly plants and poisonous thorns of all kinds. You will take off your shoes and walk in it and the thorns will prick your feet and draw blood from them, and you will say: "Ah, ah, how velvet soft are these thorns, and they have a scent too of basil; I wish I could have passed by here every day to pick them and enjoy their scent." Then you will see the tower, and outside the tower a lion and an ass tied up. In front of the lion is a sack of chaff and in front of the ass a pile of bones. You will change them over, and set the bones in front of the lion and the chaff in front of the ass. Then you will enter the tower. When the ogress sees you going into her courtyard she will receive you favourably and in cheerful mood will make you sit down, so that you may suspect no evil, and she will make out that she is about some business, but all the same going to whet her teeth. At that moment you must seize the fiddles from underneath the bed and go out and away.'

The girl kept all this in mind and did as Musk and Amber had told her; at last she came to the tower of the ogress. When the abominable creature saw her, her mouth ran with the slaver of

desire; yet she spoke with gentle words. 'Sit down, my daughter, and rest after your journey and drink a little cold water; then you can tell me how it is you have done me this kindness, to come to my place.' She pretended that she was in a hurry to finish her work, and went out: it was to whet her teeth. Then the girl lost no time at all but put her head underneath the bed and saw the fiddles. She seized them and ran away as if she had four feet. By the time the ogress was aware of this, the girl was outside the door.

The ogress went in pursuit, but how could she come up to her? She cried out: 'Stop her, stop her, my lion!' The lion turned to her and said: 'All the years you have had me here always giving me chaff to eat! This girl came this way once only; she saw my ill luck and gave me the bones.' So the girl got past the lion safely and came to the field. The ogress cried out: 'Stop the girl, my field!' The field said: 'Why should I stop her? You pass by here every day and curse me saying that I am all thorns and weeds and she told me that my thorns are tender and fragrant like basil. Now why should I stop her for you?' The girl got past safely and ran off. The ogress came to the little church and said: 'O Virgin of Mercy, stop the girl, I beg.' The Virgin said: 'You pass this way every day and see men burning ass's dung for incense and you never cared at all; she passed by once only and threw out the dung and brought incense to please me; why should I stop her now?' The girl ran on and came to the fountain. The ogress said: 'Stop the girl, O fountain.' The fountain said: 'You come this way every day and curse my water, calling it nothing but stinking matter; she passed by once only and found it fair and good. Why now should I stop her?' The ogress ran on; so too did the girl. She came to the fig-tree; behind her was the ogress. She cried out: 'O fig-tree, stop the girl for me.' The tree said: 'Ten times a day you used to pass by here and always cursed me with ugly words: that my figs were full of worms and nasty. She came one day only and ate and thought them fine and juicy. Why should I now stop her?' Farther on the girl came to the house of the woman with the oven. The ogress was behind her and cried out: 'You with the oven, stop the girl.' The woman said: 'All these years I have been to the trouble of sweeping up the ashes in the oven with my breast and every day you came by here, but

never did you give me any help to get free from my trouble. This girl passed by once only, and she cut a strip off her skirt and made it a mop to sweep out my oven.' Here too the girl passed freely. She went on to the old purblind woman. 'Ha Ha!' the ogress by now could come up with the girl, for she was tired and had no more strength to run. She called to the old woman: 'Stop me the girl, dame!' The old woman said: 'All those many years I was half blind and you never offered to take the scissors when I begged you every day to cut my eyelashes that I might have my sight; and this girl passing by once only had pity on me and trimmed them short.'

So the girl again escaped and passed beyond the limits of the ogress's power so that she could no longer chase after her and undo her. So the girl came to the first ogress, the sister of this one, and gave her the fiddles and the flutes. When the ogress saw that she had come back alive, which she had never thought could happen on earth or in heaven, once more she said to her: 'Either your mother was a witch and your father one who reads the stars, or you have had a counsel from my son Musk and Amber.' The girl answered: 'Neither was my mother a witch, nor my father one who reads the stars, and your son Musk and Amber, where have I seen or known him?'

Musk and Amber was by now in love with the girl and wanted to leave his betrothed and marry her, but how could he do this for no good reason? Also he was afraid of his mother. The time was now come for the wedding. The bride was dressed and adorned and the pair standing in their places. Then Musk and Amber said to the bride: 'Look now: after the crowning your mother-in-law will come and kiss the crowns and give you her wedding gift; you must be rude to her: this will amuse her and she will give you even a further gift.' So the wedding came to an end, and first of all the mother-in-law, Musk and Amber's mother, came to kiss her children's wedding crowns and to give her gift of congratulation: the bride insulted her; everybody stood amazed. But the bride laughed, for she was sure her mother-in-law would be amused and would perhaps give her yet another gold coin. The ogress, insulted at the very moment when she was about to kiss her daughter-in-law's crown, attacked her and would have torn her to pieces; pulled her limbs off her. 'O, evil be your years,' she cried; 'Hardly have

we accepted you than you behave like this. Off with you to destruction, wicked shameless creature. And why should I not accept this worthy girl here; a girl like gold, she who has done so many things for me? Away with you! Never let my eyes light on you more!' And she drove away the wretched bride even when the crown was on her head, and set in her place the other girl with whom Musk and Amber was in love. Then they held a high wedding with many fair and joyous diversions. And I too had the fortune to be there, and for my trouble they gave me a piece of ham and I am still eating it and never come to the end of it.

NOTES TO TRANSLATIONS p. 8, ll. 30 and 35, "to be rude to", "to insult". The original has "to fart", but the implication is to insult.

VII. CONCLUDING REMARKS

VII.1 Filters between "the authentic tales" and printed versions

As mentioned (p. 9) we have tried to lift "authentic tales", told and recorded in their "natural environment", out of it.

The authentic tale is filtered first by the narrator. In this particular study there has been no problem about this feature, as far as we have been able to ascertain (there are studies of "the same tale" told by the same narrator on several occasions, and these have frequently shown divergencies (Report 3,3)).

The next filter is in the audience whose reaction, since it is present may, in subtle ways, affect the narrators' use of e.g. symbols, elements, episodes, etc. This filter has not been registered either, nor does it seem to have affected any of the tales in any way that we have been able to uncover.

The third filter is in the culture. This is part of the experiment that should be tested out, and apart from the introduction of e.g. emotive and emphatic features in the Turkish versions of the non-Turkish tales, this seems to have been preserved sufficiently well for the purposes of the tion study.

The fourth filter - not entirely distinguishable from the third one - is the interlingual one. This filter has been operative in two ways, viz.

-synchronically: the Turkish tales have thus been subjected to Boratav's substitution of dialect words with more comprehensible equivalents. Since Boratav has asked the specific narrators about the meaning of such words, the rendering of them in Standard Turkish is probably correct. At all events, it is a filter beyond our immediate control.

- diachronically: especially the fact that the Danish tales were recorded about 100 years ago imposed the need for a slight modernisation with substitution of both archaic and dialect words and changes in quaint word order. The few mistakes made here are documented in the report and do not substantially change the tales. Furthermore, they are identified against the establishment of the "definitive" texts.

The fifth filter is intra-cultural and diachronic: certain things are virtually unknown today, but have had a special meaning with the original narrators and their audience. Cases in point are e.g. the reference to specific places in Musk - which were paraphrased in both Danish and Turkish; another one the very sinister implications of the wife's remark in Per (see p. 33 and p. 36 footnote 2)), which are totally lost on even most modern Danes who do not visualise the farm's dining-room with a curtained bed in it.

The sixth filter is in the recorder who may have got things inaccurately, or misunderstood something. In the Danish tale of The Girl, the recorder thus took down accurately enough a word ('Høl') he thought he heard - and then (perhaps because he misread his notations), misinterpreted it. We have no chance of checking on any of the other recorders, and we cannot be totally sure that the renderings are accurate. On the other hand they seem to be correct.

The seventh filter is in the editor. The Danish and the Turkish tales are almost devoid of any censorship, with the possible exception of Keloğlan where the title seemed to be at variance with the contents of the tale. This filter is, however, one which has been most obvious in the gross editing of the Allerleirauh-tale by the Grimm brothers in between 1812 and 1857, where the whole theme of the tale has been changed from one of incest - one of the strongest taboos in most societies - to one of tribulations vindicated.

The eighth filter has been in translation: Thus, as appears in the textual notes, all the common tales have been changed in minor or major ways by the translators into English, and without any obvious reasons why this was done. And it also took place in the experiment, especially in the transmission between English and Turkish.

VII.2 An Assessment of this Part of the Study

Although folklorists seem to know about some of these filters, they do not seem to take them seriously.

Small wonder that we were thus misled in our implicit assumption that all primary material would automatically be all right - the worst case being Allerleirauch.

In the identification of the common tales, we had not been aware that the AaTh Index has a very poor coverage of printed Danish material. And it was, presumably unwise, to choose both a national tale (the Danish Girl) and a "common" one (Musk) from the AaTh 425 groups, even though this decision should be viewed as part of our attempt to get tales with protagonists of the same sex. Similarly, it may have been unwise to concentrate the search for an outside tale on Mediterranean and Scandinavian material, although only the results from the extensive data collecting can show it.

These weaknesses, however, cannot hide the fact that the project was also weakened by the strongly editorial translation into and from Turkish. In so far as it affects this part of the experiment where the texts were only to be used for identifying those best suited for the main experiment, it mattered little. The problem is primarily that the Danish team was not informed about it, and that it has therefore come to affect the whole experiment.

Despite all shortcomings, it can, nonetheless, be claimed that the degree of precision and awareness of what was done, exceeds that of most folkloristic research.

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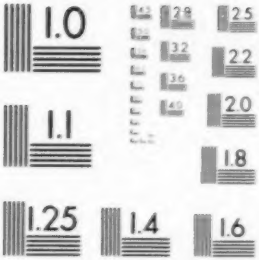

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